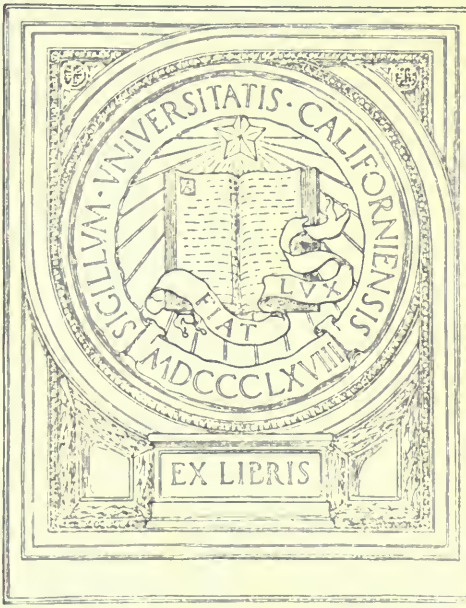
UNIVERSITY OF CALIFORNIA
AT LOS ANGELES



GIFT OF
Paul . . Powell

Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

http://www.archive.org/details/anecdotesofliter01beloiala

ANECDOTES

OF

LITERATURE

AND

SCARCE BOOKS.

BY THE REV.

WILLIAM BELOE,

TRANSLATOR OF HERODOTUS, &c.

IN TWO VOLUMES.

VOL. I.

London:

PRINTED FOR F. C. AND J. RIVINGTON,
NO. 62, ST. PAUL'S CHURCH YARD;
By Bye and Law, St. John's Square, Clerkenwell.

1807.

UNIV. OF CALIFORNIA
AT LOS ANGELES
LIBRARY

1801
1801
V1

TO THE

HONOURABLE AND RIGHT REVEREND

THE

LORD BISHOP OF DURHAM.

MY LORD,

THE value of your good opinion is so well known and so duely estimated among Literary Men, that by thus returning thanks for the permission your Lordship has given me, to prefix your name to these Volumes, I am certain of rendering them the most important service.

I am also, from the circumstances in which I have incidentally

 been

71484

been placed, both proud and anxious to have it more generally known, that the kindness and friendship with which for many years your Lordship has condescended to distinguish me, has undergone no diminution.

It will be my constant solicitude, by pursuing that conduct and those studies which first introduced me to your attention, still to deserve the honour of being allowed to subscribe myself,

MY LORD,

Your Lordship's most obliged

And most faithful Servant.

WILLIAM BELOE.

PREFACE.

IF ever there were a time when I might wish for the unclouded use of my faculties, and to be divested of all prejudice and passion, it would surely be the present. I am about to give an account of a work which was commenced under the most auspicious prospects, with the most favourable hopes of its successful and protracted continuation, with the best possible means to give it every aid of variety, with the opportunity of choice among almost infinite materials; and finally, with every thing I could possibly desire to cheer the present, and to animate me to future exertion.

My situation at the conclusion of these two volumes is very different. But I hasten to give the following concise account of the matter.

Having, as I may presume to affirm, led an irreproachable life in my profession, and having manifested my Literary diligence by my versions of Herodotus and Aulus Gellius, and by various other works, I had the good fortune to number among my friends and protectors, some of the most eminent, and some of the most estimable characters of my country. These, I am proud to say, still remain—I have not lost one.

A few years since, the venerable and learned Prelate, to whom these volumes, with his permission, are inscribed, and who has invariably demonstrated a warm and friendly zeal towards Literature and its disciples, asked me if I should wish for a situation

ation in the British Museum. It was the thing of all others I most wished. It had long been the great object of my ambition. I knew and esteemed almost all its members; and from long and familiar acquaintance with books, I conceived myself to possess the necessary qualifications for the office of a Librarian.

I was at that time at the head of a respectable institution, and in the enjoyment of no contemptible emolument. However, when the vacancy of Under Librarian happened at the Museum, by the death of Mr. Harper, I applied, under the sanction of the Bishop of Durham's recommendation, and received my appointment, regularly signed by the late Archbishop of Canterbury, the late Lord Chancellor Eldon, and the Right Hon. Charles Abbott, the Speaker of the late House of Commons.

How I conducted myself in this situation I may fairly challenge the most rigid investigation to determine. I appeal to my brother officers; I appeal to every one connected with that institution, to decide; I appeal to that part of the public who knew and observed me in the execution of my office. I conceived it my duty, and I felt it my delight, to assist and facilitate the researches of the learned, to gratify the ingenuous curiosity of strangers, and to exhibit, where the recommendation justified confidence, the sources of instruction and amusement which were committed to my care. But this I did not conceive to be sufficient; I thought that the public might not unreasonably expect more.

As my office, therefore, confined me to the care and examination of printed books, I formed the determination of selecting such as were more extraordinary for their intrinsic value,

value, or sought after for their rarity, and I undertook, from time to time, to give such a description of them and their contents, as might be interesting and useful both to the Student and Collector. I thought I should perform no unimportant office in communicating to the Student the place where he might find what he wanted, and in representing to the Collector the genuine marks by which he might ascertain the object of his curious pursuit.

The Museum contains great treasures of this kind, and most particularly in old English Literature, which had ever been a favourite branch of my occasional investigation, and which I knew, at this particular time, to be an object of very earnest research. Such was the foundation, and such the motive of my commencing the present undertaking. But on announcing my plan and design among my Literary friends, I had the satisfaction of discovering that my ideas were generally

generally approved, and I almost immediately received such countenance and assistance, that I was not only confirmed in my determination, but induced to believe that I should be able to produce a Miscellaneous Volume once in every year. I had the grateful opportunity of reversing the exclamation of Teucer in Sophocles.

Πολλοὶ μὲν ἐχθροὶ παῦρα δ' ὠφελήσιμοι.

I had no discouragement, but every thing to stimulate me in persevering in my purpose.

I cannot have a better opportunity to make my acknowledgements where they are so eminently due.

I begin with the Marquis of Stafford, who with great kindness admitted me to his valuable library, where my excellent friend, Mr. Todd, eagerly and anxiously facilitated my researches.

To the learned Bishop of Rochester I have not only to express my obligation for the use of many rare and curious books from his valuable Collection, but for his kind and friendly attention to me under a misfortune as unforeseen as it was severe.

Mr. Barnard, the King's Librarian, whom I have long known and esteemed, admitted me to the innumerable rarities under his custody.

When I name Mr. Douce, and call him, as I am allowed to do, my friend, it may seem superfluous to add another word concerning the value of his aid. It is sufficient to say, that his most curious and valuable library is easily accessible, and that his information, when required, on any subject of Literature, is alike prompt and satisfactory, interesting and elegant.

With

With great respect and sincere attachment I also introduce, among those to whom I am essentially indebted, the venerable Mr. Isaac Reed. He is far above my praise, but I can never forget the free use of many curious articles in his collection, the clearness, the precision, and the kindness of his various communications on many subjects of Early English Literature, concerning which, I was either ignorant or imperfectly acquainted.

With Mr. John Kemble I have long and happily enjoyed a familiar intercourse. No man knows more, or better, whatever relates to the History of the Drama; no man possesses more copious, or more valuable materials; no man communicates what he knows and possesses, to his friends, with greater or more agreeable facility.

When I intimated to Mr. Malone the purpose I had in view, with the greatest politeness

politeness he exhibited his literary curiosities to my examination, afforded me every assistance in his power, and gave me much and important information. We differed, indeed, in one point, which, I trust, however, he will easily forgive. It was part of my plan to trace and point out the progressive changes of the value of rare books; of this he did not entirely approve, thinking it might increase to professed collectors, the difficulty of acquiring them. I confess, this did not appear to me an argument of sufficient weight to induce me to deviate from the plan I had adopted.

Mr. Chalmers, of the Office of Trade, is also entitled to my warmest acknowledgements. The zeal, activity and kindness he has demonstrated towards me, the unreserved use of his valuable collection, the accuracy of his information, the frank and manly sympathy he has on all occasions avowed in my behalf, have made an impression

pression upon my heart which can never be obliterated.

I have also received from Sion College some curious articles, which however, as I am, from my local connection, intitled to the benefit of them, I should not have mentioned, except that it affords me an opportunity of expressing my esteem for Mr. Watts, the worthy Librarian of the College, who, in every undertaking which has the benefit of Literature in view, is always prompt and kind in his assistance.

Lastly, I must introduce the name of Mr. Nares. The intimate and affectionate connection which I have enjoyed with him for a long series of years, has ever been my pride, and is sufficiently known to the world. I may presume to add, that the literary labours, which at a most perilous period we commenced in concert, and have long and successfully prosecuted together, have

have been allowed, by those best qualified to judge, to have rendered important benefit to our religious as well as our civil constitution. It is, therefore, almost useless to declare, that as I could not engage in any Literary pursuits without the sanction of his approbation and the concurrence of his aid, the volumes now given to the public have had their full share of both. I am indebted to him for some curious articles, and I am cheered by the confidence, that what has received his approbation cannot entirely fail of success with the public.

Thus was I engaged, and with these resources and these aids, in an occupation, of all others, the most grateful to my taste, and most in conformity with my habits, when a dark and sudden tempest arose, which menaced my little bark with inevitable destruction. While I was basking in the sunshine of a fair fame, with the fond hope, and strong

strong expectation, that I had only to draw my vessel on shore and suspend my votive tablet in the Muses' Temple, a whirlwind swept me to a gulph, where all but integrity must have foundered.

" Animus meminisse horret!"

A man was introduced at the Museum, with the sanction of the most respectable recommendation. I mention not his name—the wounds of his own conscience must be so severe a punishment, that I shall not increase his sufferings.

Satisfied with the credentials which he brought with him, and imposed upon by his frank, and seemingly honest manner, I received him in the progress of many attendances with unsuspecting confidence. I believed, for why was I to distrust, the artful tale of what he had in view, and thought that I did

did no more than discharge my duty by promoting and facilitating its accomplishment.

He proved to be dishonest; he purloined valuable property which was in my custody, and it was thought that the good government of the institution required my dismissal.

I acquiesced in the decision, and retired with no murmurs of resentment, with no querulous expostulation; but with what anguish of mind, I leave those to determine who have experienced, or who can imagine what it is to have all their literary and domestic plans, in one unexpected moment, overthrown, and to exchange peace, competence, and a situation most congenial to their feelings and pursuits, for loss, anxiety, uncertainty; and above all, the dread of unmerited obloquy.

Such were, undoubtedly, my first sensations, but they have been since alleviated. Indeed, it was soon apparent, that not only

my former friends and protectors still adhered to me, but that some of the most exalted, both in rank and character, among the Trustees themselves, demonstrated the kindest sympathy, and expressed a willingness to confirm their professions of regard by substantial acts of friendship.

While, therefore, I am able to enumerate among those who have stood forth as my protectors, individuals of the most exalted rank; and not only exalted by their rank, but by their virtues; while I can reckon among my familiar friends, some of the first scholars of the country, with a long list of the most excellent and amiable characters in private life, I may, and indeed I do, with many a pang, regret what I have lost, yet I cannot be considered as one who has no worldly consolation. The cup which was administered to me had gall, indeed, at the top—I found hope, serenity, and peace of mind at the bottom.

I pass

I pass now to other things. Some will say I have dwelt too long upon what precedes, and will accuse me, perhaps, of the indulgence of a puerile vanity, by the introduction of the above recited names—I shall only reply in the words of one of my old masters:

Οτῳ δε μη ταδ' εστιν εν γνωμῃ φιλα
Κεινος τ' εκεινα στεργετω, καγω ταδε.

But to come to the contents of these volumes. It is very possible that the expectations of many may be disappointed, and that looking for what they will not find, they may throw aside the book with displeasure. But let it be remembered, what alone I have pledged myself to do, namely, to give a description of such rare and curious books as might happen to fall in my way; with such occasional Anecdotes of Literature, interspersed, as might happen to occur to my recollection or reading.—I pretended not to

give

give elaborate observations or critical disquisitions, but merely to point out to collectors and curious students, books known to be rare, and, as such, valuable. I have, however, endeavoured so to diversify the position, and the quality of my materials, that whilst I trust the scholar need not turn away in disgust, the Miscellaneous reader may find various sources of amusement.

I wish, therefore, these volumes to be considered as introductory to others of the same kind, to be periodically published, if it shall appear by this specimen that I have not mistaken or offended the taste of the public. I am still possessed of various and ample resources. Neither the kindness nor the curiosities of the friends above enumerated, are yet exhausted. I have still access to some of the most numerous and most curious Libraries in the country; my ardour of research is undiminished, my circle of Literary friends is enlarged, and my own grati-

gratification is materially involved in the prosecution of my undertaking. I have not yet troubled my connections in either University. I have correspondents on the Continent, and I may safely engage to promise, that what I propose to succeed shall not be inferior to this attempt in interest or value.

I take the liberty also to invite all those who possess rarities of the kind, which will be found hereafter to be described, to accommodate me with the loan of them for the public benefit and amusement.

Having nothing more to add, I here take my leave of the reader, with hearty good will, earnestly desiring that he may receive as much pleasure in the examination of my volumes as I had in compiling them.

East Sheen,
Nov. 14, 1806.

TABLE OF CONTENTS.

VOL. I.

	Page
De Antiq. Canteb. Acad.	1
Dante	3
Ditto	6
De Bure	10
Hooker	19
Hickes	22
Books	24
Cronica De Espana	49
Caxton	50
Egyptian Manuscript	54
Œdes Walpolianæ	58
Matthew of Westminster	62
The Pretender	63
Epistres Francoise	65
Witchcraft	67
Common Prayer Book	68
Thealma and Clearchus	69
Memoires	74
Classical Fragments	75, 130
Wicliff	130
James I.	133
Elegedia	137
Pasquillorum. Tom. 2.	140
Suidas	144

Editions

Page
Editions of the Classics - - - - 145
Cantica Canticorum - - - 150
Fischetus - - - - - 156
Bembus - - - 158
Dr. Birch - - - 162
Countess of Shrewsbury - - 164
Dr. Mead - - - - 166
Original Letters - - - - 171
Tusser. Zerenghi - - - 177
The Newe Testament - - 179
Whichcot. Jeremy Taylor - - 180
The Bishops Bible - - - 181
Devonshire Gems - - - - 182
Camden - - - - - 186
Donald Lufton - - - - 188
Granger - - - - 191
Inscriptions - - - - 205
Hudibras - - - - 216
Œneas Vicus - - - - 221
Stenography - - - - 223
Ars. Memorativa - - - - 227
English Poetry - - - 229
Friar Rush - - - - 243
The Ant and the Nightingale - - - 255
Thomas Nash - - - - 260
Robin Goodfellow - - - 274
Garrick Collection - - - 277, 355
Malone Collection - - - - 356
Kemble Collection - - - 366
Appendix to the Garrick Collection - 380

ANECDOTES

OF

LITERATURE, &c.

DE ANTIQUITATE

* CANTEBRIGIENSIS ACADEMIÆ.

LIBRI DUO.

LONDINI IN ÆDIBUS JOHANNIS DAII,

AN. DOM. 1574. 4to.

THIS is one of the scarcest books that we have. There is a copy in the Cracherode Collection which belonged to Matthew Parker, Archbishop of Canterbury, and is distinguished by his autograph; and indeed the book was written at his recommendation. There was a map of Cambridge engraved for the book, by one Lind, a domestic of Archbishop Parker.

---

* This is the only example I have seen of Cantebrigien is instead of Cantabrigiensis.

Queen Elizabeth coming to Cambridge in August, 1564, the orator made a speech before her, in which he extolled the antiquity of that University, and affirmed, that it was more ancient, by much, than Oxford. The Oxonians being offended at this, Thomas Key, Fellow of All Souls College, wrote, in the space of seven days, a little book, in which he strenuously asserted the antiquity of his own University, affirming that it was founded by some Greek Philosophers, companions of Brutus, and that it was restored by King Alfred about the year of Christ 870; consequently that it was more ancient than Cambridge; and this book he presented to Elizabeth at her coming to Oxford.

On account of this incident, Dr. Caius, on the suggestion of the Archbishop, entered the lists like a true champion, and in a suitable style. He makes out undeniably, as he affirms, that Cambridge University had for its founder, Cantaber, 394 years before Christ, and in the year of the world 4300 and odd; and therefore that the University of Cambridge was 1267 years more ancient than Oxford.

John Caius died in 1573, and in the year following, a new edition of this book appeared under the patronage of Archbishop Parker, with large additions. It was printed in quarto, and under Caius' own name. It had also a plan of the

the Town and Schools, with the arms of the Colleges. This plan was, by the abovementioned Lind, servant of the Archbishop. The Cracherode Copy was that of the Archbishop.

The first edition of this book appeared in 1568, in octavo, typis Bynneman. The second is that by John Day, in quarto, printed in 1574. The third was by Thomas Hearne, in 1730, in octavo. A Tract of Caius is subjoined to this edition, De Pronuntiatione Græcæ et Latinæ Linguæ.

CATHECHISMUS,

That is to say, a shorte instruction into Christian Religion, for the synguler commoditie and profyte of Childrē and Yong People. Set forth by the mooste Reverend Father in God, Thomas, Archbyshop of Canterbury, Primatē of al England, and Metropolitane. Gualterus Lynne excudebat. 1548. 12mo.

A COPY of this very rare book is in the Cracherode Collection, but it differs in many particulars from that which is preserved in the Bodleian Library, though it bears the same date.

Hans Holbein is engraved at full length in the plate CCI, and his initials H. H. are visible on the book which is at the foot of the altar in the plate at p. CI.

Holbein's manner of cutting in wood, as appears in this curious little book, makes it evident, that the wood cuts from which Hollar engraved his exquisite set of prints, entitled the DANCE OF DEATH, were not by Holbein. They were probably the work of Albert Durer, having the neatness and delicacy which distinguished the works of that master.

Mr.

Mr. Walpole speaks of a quarto edition of Archbishop Cranmer's Cathechism. It is dedicated, by Cranmer, to Edward the Sixth, and has on the back of the title a wood cut, representing the King as presenting the Bible to the Bishops and Nobility.

This book contains concise instructions, explanatory of the Ten Commandments, the Creed, the Lord's Prayer, Baptism, the Keys, and the Lord's Supper; not by Question and Answer, but in short Sermons and Homilies.

DANTE.

Con L'Espositione de M. Bernardino Daniello Da Lucca. In Venetia appresso Pietro da Fino. M. D. LXVIII.

THERE is a great singularity observable in this edition. In the sixth Canto, del Purgatorio, twelve verses are omitted, which are found in every other edition. The circumstance is thus mentioned by Fontanini in his Biblioteca della Eloquenza Italiana, and seems worth the attention of the curious.

Se a questa edizione si aggiungono a penna *dodici versi* che per isbaglio le mancano nel Canto VI. del Purgatorio ella si può dir la migliore, che abbia le spiegazioni, e queste son di Trifon Gabriello.

Vide Fontanini Bibli. Ital. Tom. I. p. 300.

DANTE.

Il medesimo Dante Alighieri cioè: l'Inferno, il Purgatorio, et il Paradiso; col Commento di Christophoro Landino Fiorentino. In Firenze per Nicolo di Lorenzo della Magna, Anno 1481. *in fol. forma Majori.*

THIS is a most beautiful edition, and the first of Dante, with Landino's Commentary. There is a copy on vellum in the Magliabecchi Library at Florence, but the following remarks are suggested from the superb impression in the Cracherode Collection.

This is said to be the first book, in which the Art of Engraving en taille-douce was introduced, but this however is not true. In the Cracherode copy the first plate is at the bottom of the first page, it might have been placed at the bottom

of

of the opposite side where there is sufficient room for it.

There seems to have been a design to have engraved the initial letter in the same manner, as there is room left for it; but the space may have been left for illumination. The same appears at the Prologue to the second Canticle of the Purgatorio, and at the first verse of the first Canto. The same likewise seems to have been intended for the Prologue, if not for the first Canto of the Paradiso.

It is most likely that Baldini or Botticelli engraved plates for all the Cantos; as he seems, by Vasari's account of him, to have been whimsical, it is very likely that he did not work fast enough for the printer, who not choosing to stay longer, worked off the two first which were finished, and left room for the rest, which probably were afterwards printed separately; and no one has ever thought it worth while to collect the whole together, and in all probability they may never be compleated in one copy.

This copy in the Cracherode Collection has nine plates, but one is a duplicate.

M. Heineken in the third volume of the Dictionnaire des Artistes, under the article Botticelli, gives an account of nineteen vignettes.

M. De Brienne had a copy of this edition with nineteen vignettes and sixteen pen drawings in the same style. See the Catalogue of his Li-

brary, P. 11, N. 11. It was sold at Paris in 1792, and is now in the Bibliotheque Nationale *.

Mr. R. Wilbraham has a copy with nineteen vignettes.

Lord Spencer, in 1792, purchased a copy of this edition, which has also nineteen vignettes, of which, two are pen drawings.

Mr. Fountaine, of Narford Hall, in Norfolk, has also another copy with nineteen vignettes.

The following extract on the subject is from Audefreddi Spec. Historico. Crit. Ed. Ital. Sæc. xv. p. 288.

Nonnulla exstant exemplaria in quibus præter duas priores figuras in ipsis voluminis chartis impressas, (quas nulli exemplari deesse unquam observavi) sexdecim vel septemdecim aliæ figuræ ejusdem rationis ac priores duæ, in fronte sequentium canticorum Inferni, in quibus congruum spatium vacuum pro iis capiendis relictum fuit, (quod et factum fuit in fronte non modo aliorum canticorum inferni sed et Purgatorii, et Paradisi) agglutinatæ non autem in ipsis operis foliis impressæ cernuntur. Primum ex his vidi Romæ in Bibliotheca Vaticana, duo Florentiæ, alterum in Maliabecchiana, alterum apud el virum doctorem de Marchis, quartum Romæ in bibliopolio Mich. Ang. Barbiellini: quod exem-

* See also a minute description of this particular copy in Laire's Index Librorum, Vol. II. p. 40.

plum

plum superioribus annis a Laerio comparatum fuisse pro Bibliotheca Brienniana audivi. Hæ figuræ aeri incisæ sunt, et peritiorum judicio satis eleganter delineatæ. Non est nostri instituti de iis sermonem habere: videri tamen possunt quæ de iisdem disseruerunt Bottarius NELLE LETTERE PITTORICHE et Heineckenius in opere inscripto: IDEE GENERALE D'UNE COLLECTION COMPLETE D'ESTAMPES. Alibi monuimus figuras quæ ornant montem S. Ant. Bettini et ipsas aeri incisas, totum quadriennium figuras Dantis præcessisse. Exstabat olim hujus editionis exemplum ab initio ad finem ab excellentissimo Pictore Michaele Angelo Bonarotio mirifice delineatum nec minus eleganter illuminatum; quod dum mari Romam adveheretur naufragio periisse, narravit mihi olim cl. Præsul Bottarius.

An imperfect copy of this scarce book sold at Dr. Monro's sale for six guineas and a half. It had eight plates, and appears to have been the property of our Charles the First.

The Pinelli copy sold for eighteen guineas, and was bought by Mr. Tighe.

Concerning this book the reader may refer to Hoym's Cat. p. 184. De Bure, 3324. Valliere, 3563. Pinelli, vol. 4. no. 1913. Panzer, p. 409. 4 p. n. 300. Maittaire, p. 419.

In 1805, Messrs. Payne and Mackinlay had a superb copy of this edition, with nineteen vignettes, for which they demanded fifty guineas. Earl Spencer gave 100 guineas for his copy.

DE

DE BURE.

THE curious collector of books will not be displeased to see a few inaccuracies of this excellent Bibliographer corrected, and a few deficiencies filled up.

In the second volume of his "BIBLIOGRAPHIE INSTRUCTIVE, No. 5649, he describes LAS OBRAS DE DON BARTOLOMEO DE LAS CASAS, printed at SEVILLE, POR SEBASTIAN TRUGILLO, Y JACOMO CROMBERGER, in 1552. He represents this most curious and remarkably scarce book, as containing only five traits of the truly christian and benevolent author.

But the genuine edition, of which there is a fine copy in the Cracherode Collection, contains eight tracts. The three not mentioned by DE BURE, are these which follow:

6 Pedayo de una carta y relacion. Sine anno.

7 Avisos y reglas para los confessores. Sevilla, por Trugillo, 1552.

8 Principia quædam ex quibus procedendum est in disputatione ad manifestandam et defendendam justitiam Yndorum. Impressum Hispali in edibus Sebastiani Trugilli. Sine anno.

It may not perhaps be known to every collector of books, that there are two editions of this work, one of which is a counterfeit, having the same

same date, and being printed in the same form. But they may easily be distinguished, as the first and genuine edition is printed in gothic characters.

Bibliographie Instructive: Belles Lettres. No. 3581.

Opus quod dicitur: Recollectorium: ex gestis romanorum, et moralizatum cum pluribus applicatis Historiis, Fabulis, &c. Impr. Goudæ, per Gerardum Leeu, Anno Domini, 1480. *in fol.*

Of this very scarce and curious work, De Bure calls this the first book, but it is the second. See the catalogue of the Crevenna Library, No. 791, and the catalogue Raisonné de M. Crevenna. Vol. 6. p. 312.

No. 4096. Belles Lettres as before.

Cabbala del Cavallo Pegaseo, *con l'agiunta* del' Asino Cilenico, descritta da Giordano Bruno Nolano. In Parigi, Baio, 1585. in 8vo.

De Bure expresses a doubt, whether any such book as this is to be found, but there is certainly a copy in the library of M. Hoblin: see his catalogue, No. 2001.

No. 4030. Luciani Samosatensis Opera omnia, Græce. Florentiæ, anno 1496, in fol.

This is the first edition of Lucian, of which there is a magnificent copy on vellum, in the Duke of Marlborough's Library at Blenheim.

No.

No. 2217. CONSTANTINI LASCARIS BYZANTINI Grammatica Græca, Græcé ex recognitione Demetrii Cretensis, cujus præfixa epistola apparet in fronte voluminis. Mediolani, per Dionysium Paravisinum. Anno, 1476, in 4to.

De Bure had seen a copy of this book in a private collection at Paris, which he calls defective, as wanting *l'Epitre latine* de *Lascaris.* For Lascaris read *Demetrii Cretensis.*

No. 2276. Belles Lettres.

JOANNIS DE JANUA Ordinis Fratrum Prædicatorum, SUMMA quæ vocatur CATHOLICON. opus impressum Moguntiæ per Johannem Fust et Petrum Schoyffher de Gernsheim, anno incarnacionis Dominice. 1460. in fol.

This book has often been described, and also been the occasion of many learned and elaborate discussions. It is therefore somewhat surprising that De Bure's account of it is not more accurate.

He represents it as beginning: *Liber Catholicon incipit*, whereas it commences thus:

Incipit Sum̃a quæ vocat' Catholicon edita a Fratre Johanne de Spira, Ordinis fratrum Prædicatorum.

No. 2333. Belles Lettres.

De Bure describes the quarto edition of Longinus by Tollius, with the notes of Dacier, and the French version of Boileau, but he omits to make mention of the Editio Princeps of Longinus.

ginus, a book of great rarity; it may be thus represented:

Dionysii Longini liber de oranli, sive sublimi orationis genere, a Franc. Robertello. Græce 4to. Basil Oporinus. 1554.

No. 2413.

Ciceronis Epistolæ ad familiares. Mediolani per Philippum de Lavagnia. Anno Domini, 1472. In fol.

In contradiction to the authority of Maittaire, De Bure considers this edition as having no existence; at least, he says, that after mature investigation, he considers it as very doubtful.

If the reader will consult the Pinelli Catalogue, Tom. 2. No. 3780, he will find the article. It is there well described, as of extraordinary rarity and value.

It was purchased at the Pinelli sale for eighteen guineas, and is now in the Cracherode Collection.

No. 2630.

Lucretii de Rerum Natura, libri vi. ex editione et cum Commentariis Dionysii Lambini. Parisiis Rovillius 1563 in 4to. un tome reliée en 2 vol. Exemplar impressum in membranis.

The copy of this edition of Lucretius, in vellum, is represented by De Bure, as having been in the library of the Abbe De Rhotelin. He observes that he is ignorant into whose hands it afterwards passed. I can supply the lacuna by

by informing the reader that it was in the possession of M. Lamoignon, and is now in the Cracherode Collection.

No. 2674.

VIRGILII MARONIS OPERA VENETIIS APUD ALDUM. 1501. In 8vo.

This is the Editio Princeps of Virgil from the Aldine Press, and preferable, as De Bure observes, to those subsequently printed in 1514 and 1527. There is a copy of this edition on vellum in the Cracherode Collection. But a most superb impression of this book, printed on vellum, with miniatures, is in the possession of Lord Spencer. It was purchased at the sale of the Bibliotheca Parisiana, a collection of books, said to have been made by a gentleman in France, for 74l. 11s.

De Bure omits to mention the following Aldus edition of Virgil.

VIRGILIUS VENET. 1505. Mense Decembri ex ædibus Aldi. 8vo.

The Cracherode Library also possesses a most beautiful copy of this edition on vellum.

No. 2752.

OVIDII OPERA QUÆ EXTANT OMNIA Venetiis in ædibus Aldi 1502. 3 vol. in 8vo.

A magnificent copy of this edition, perhaps the only one which exists on vellum, was purchased at the Parisian sale, by Lord Spencer for 63l.

No.

No. 2773.

SENECÆ TRAGŒDIÆ, &c. &c.

The first edition of Seneca's Tragedies was unknown to De Bure. It may be thus described:

L. A. SENECÆ TRAGŒDIÆ FERRAR. And. Gallus, absque anni notâ. Vol. 1.

This book is of extraordinary rarity and value. Gallus afterwards printed an edition at Ferrara in 1484.

No. 2801.

STATII OPERA, &c. Venet. Aldus. 1502.

There is a beautiful copy of this edition of Statius on vellum, in the King's Library.

No. 2816.

VALERII MARTIALIS EPIGRAMMATA. Venetiis, per Joannem de Colonia, sociosque ejus Joann. Manthen de Gherretzem, Anno Domini 1475. in fol.

De Bure speaks of this as a very beautiful edition. He represents these two lines as concluding the volume:

> Raphael Zouenzonius ister. Vindelino Spyrensi
> Ob ejus incredibilem imprimendi solertiam. D. D.

This edition is described in the Crevenna Catalogue, No. 4065, with this remark:

· Edition tres belle, dont M. De Bure a donné la description mais les deux lignes qu'il dit precéder la souscription ne se trouvent pas dans cet

cet exemplaire, et nous doutons qu'ils puissent se trouver dans aucun autre.

No. 4862. *Histoire.*

SALLUSTII OPERA. Parisiis per Ulricum Gering Martinum Crantz et Michaelem Friburger in Sorbona absque nota anni sed circa ann. 1470. In 4to.

De Bure informs us of a very elegant copy of this most rare book on vellum, preserved in the Library of the Sorbonne.

There is a copy also on vellum in the Bodleian Library at Oxford.

No. 1974.

MARCI MANILII ASTRONOMICON LIBRI: opus impressum Bononiæ per Ugonem Rugerium et Dominum Bertochum, die vigesima martii 1474. In fol.

De Bure expresses the doubts of some Bibliographers about this edition, whether any such was to be found. There is however a fine copy of it in the Cracherode Collection. It is generally called the first edition, but this is far from certain. About this period Regiomontanus published the same work at Nuremberg, but the date of the impression does not appear. Regiomontanus set up a press at Nuremberg, intending to print his works at that place, and he made use of it to publish the above mentioned edition of Manilius, which was in 4to, and probably in the year 1473.

No.

No. 5. *Theologie.*

De Bure expresses a doubt whether there is any large paper copy of Castell's Lexicon. There is a magnificent one in the British Museum.

No. 15. *Theologie.*

VETUS TESTAMENTUM GRÆCUM juxta lxx. Interpret. Studio Antonii Cardinalis Carafæ, ope doctorum virorum adjuti cum præfatione et scholiis Petri Morini: Romæ Zanetti 1587. In fol.

The error into which De Bure has fallen in his description of this curious book, is thus satisfactorily explained and corrected in the Catalogue des livres de M. Goutard. (Paris 1780.) p. 2.

Cette edition de l'ancien Testament a été annoncée jusqu'a présent, tant par les Bibliographes, que par les Bibliographes de Catalogues, sous la date de 1587. Mais ni les uns, ni les autres n'ont fait attention que la vraie date est de M.D.LXXXVI et que l'on a ajouté á la plume, un 1, á tous les exemplaires qui sont datés de 1587. On voit par la Bulle de Sixte V. qui est au verso du quatrieme feuillet des pieces preliminaires, la même date. Datum Romæ apud Sanctum Marcum sub anulo piscatoris die VIII Octobris. M.D. LXXXVI. Pontificatus nostri anno secundo.

Il est trés raissemblable que ce qui empéche que cet ouvrage ne fût mis au jour en 1586 c'est,

que l'on s'apperçut que l'on avoit laissé passer plusieurs fautes, et pour ajouter deux nouveaux Errata &c. On retarda la publication de ce livre. Voici les augmentations qui se trouvent dans les exemplaires qui ont la date de 1587.

1mo. On a mis a la plume un 1 Aprés M.DL.XXXVI.

2do. On a imprimé au bas de frontispice: cum Privilegio Georgio Ferrario concesso.

3°. Au bas du versó du 4me. feuillet des pieces preliminaires, on a aussi imprimè un extrait du Privilége accordé par Sixte V. á George Ferrarius, Libraire de Crémone, et Citoyen Romain, il est daté du 9 Mai, 1587.

4°. Au verso du feuillet 783 on a ajouté, animadvertenda.

5°. Un feuillet qui termine le volume, et qui n'est pas chiffré; il est intitulé; Corrigenda in notationibus Psalterii, et aliquot aliis locis.

L'Auteur de la Bibliographie instructive a donné la description de cette Bible avec la date de 1587, mais sa description n'est pas exacte, voyez, No. 15. Il annonce que l'on doit trouver dans les pieces preliminaires une Bulle de Sixte V. une preface Latine addressée au Lecteur, suivie d'une autre Bulle de Sixte V. datée de 1586, &c. ce qu'il a pris pour la premiere Bulle est une Dédicace en Latin addressée a Sixte V. par le Cardinal Antoine Carafe. Voici comme elle est intitulée: Sixto V. Pontif. Max. Antonius

Carafa, Cardinalis Sanctæ Sedis Apostolicæ Bibliothecarius. Il ne parle pas du dernier feuillet detaché, qui n'est pas chiffré, et qui doit se trouver aprés celui numerosé 783, il est intitulé, Corrigenda in notationibus Psalterii, &c. Mais comme ce feuillet est fort rare, et qu'il manque dans beaucoup d'exemplaires il faut croire, qu'il n'étoit pas dans celui que Mons. De Bure le jeune a décrit.

HOOKER

ON

ECCLESIASTICAL POLITY.

NEITHER Walton in his Life of Hooker, nor Bishop Gauden, nor many others, that give an account of Hooker and his writings, make mention of the particular books or tracts which gave occasion to his writing the Ecclesiastical Polity. Whitgift had written an answer to the Admonition to the Parliament, and thereby engaged in a controversy with Thomas Cartwright, the supposed author of it. Hooker, in this his excellent work, undertook the defence of our ecclesiastical establishment, against which Cart-

wright appears to have been the most powerful of all the opponents.

Accordingly, we find throughout his work, references to T. C. lib. p. but citing no book by its proper title, we are at a loss at this day to know with whom he was contending. It is therefore necessary to state the controversy, the order whereof is this:

Admonition to the Parliament, viz. the first and second, in a small duodecimo volume. No date or place.

An Answer to an Admonition to the Parliament, by John Whitgift, D. of Divinitie, 4to. printed by Lynneman, 1572.

1. A Replie to the Answer, by T. C. no date or place. 4to. N. B. Of this there are two editions, differing in the order of numbering the pages.

A Second Answer of Whitgift, as must be presumed from the title of the next article, and is probably no other than a book mentioned in Ames's Typ. Antiq. 329, by the title of A Defence of the Answer to the Admonition, fol. 1574. Printed by Bynneman.

2. A Second Replie of Cartwright (his name at length) against Whitgift's Second Answer, 4to. 1575. No place.

3. The rest of the Second Replie of Cartwright against Whitgift's Second Answer.

Upon

Upon a reference to these several publications of Cartwright, and a careful examination of sundry passages cited from him by Hooker, it most evidently appears that, by

T. C. Lib. is meant No. 1, as above described.

By T. C. Lib. 3. No. 3.

But here it is to be observed, that the references to Lib. 1. agree but with one edition of it, namely, that which has the table to the principal points at the beginning, and not at the end, as the other has. The difference between them is, that in the former, the numbers of the pages commence with the Address to the Church of England, in the latter with the book itself: so that to give one instance of difference, this passage "It is no small Injury" is to be found in page 25 of one edition, and in page 14 of the other.

In Ames's Typ. Antiq. 329, is this article, which seems to be a collateral branch of the controversy, "A Defence of the Ecclesiastical "Regiment of England defaced, by T. C. in his "Replie against D. Whitgift, D. D." 12mo. 1574.

It does not appear that this defence is of Whitgift's writing, yet it has the name of his printer, "Bynneman."

Fuller, in his Church History, Book IX, 102. gives an account of Cartwright, and of his dis-

pute with Whitgift, which is very erroneous; for he makes it to end at Whitgift's Defence of his Answer: nay, he goes farther, and assigns reasons for Cartwright's silence. The truth is, he was not silent till long after, but continued the dispute in the Tracts, No. 2 and 3, above noted. The relation of the controversy by Neal, in his History of the Puritans, Vol. I. 285 et seq. is very fair and accurate.

HICKES.

THE neglect of learned men, and the little encouragement extended to their exertions for the benefit of science, is a theme which has been often agitated. Without entering into any elaborate discussion on its truth or injustice, the following Advertisement from the celebrated individual, whose name is here prefixed, seems to deserve preservation.

ADVERTISEMENT

Concerning a book newly published at Oxford, by Dr. George Hickes, in two vols. fol. entituled "Antiquæ Literaturæ Septentrionalis Libri duo," &c.

Whereas,

Whereas, about six years since, proposals were published by Dr. George Hickes, for reprinting his Septentrional Grammars; and he then thinking the new impression might be finished in a *hundred sheets*, did then propose it to subscribers, at *one pound two shillings per* book, in quires; according to which proposals, several worthy persons pay'd the sum proposed; but nevertheless, upon search of public and private libraries, the work having grown upon the author beyond expectation, and he having been encouraged by learned men, to make it as compleat as conveniently he could; by which means it is encreased to thrice as many sheets as were at first designed, with a great number of costly plates, whereof *ten* are of the *Anglo-Saxonick*, and *Anglo-Danick* coins. And whereas the whole is, by the great care and vast expence of the said Doctor, now finished in two vols. fol. and the *prime cost* of each copy, being found, upon exact computation of the charges of the impression, as appears by the following certificate, to amount to *two pounds eight shillings*, whereby he finds himself more than half loser: it is thought fit to send this advertisement to all persons, who pay'd according to the first proposals, not doubting but they will be so generous as to indemnifie the author, by advancing their subscriptions to the *prime cost* of his book; which, if he had undertaken by agreement with

any bookseller, he would not have contracted under 500 pounds for his pains, which would have made every copy worth five pounds.

I certify hereby, that I have exactly computed the charges of the impression of Dr. Hickes's book, printed at the Theatre in Oxon, entituled Antiquæ Literaturæ Septentrionalis Libri duo, &c. Upon which computation, I find that the prime cost of each copy, in two volumes, amounts to two pounds eight shillings.

Witness my hand this 27th day of November, 1704.

Ed. Thwaits.

BOOKS.

THE curious in books cannot be displeased with the following anecdotes, which serve to shew the progressive value of well chosen collections.

Subjoined is an account of a few choice books, first in the possession of the celebrated Dr. Mead, and purchased at the sale of his library, by the learned Dr. Askew.

1. Joh. Tortelli Commentarii Grammatici, Editio Princeps. Rom. 1471. fol.

Dr.

Dr. Askew purchased this book at Dr. Mead's sale for 1l. 17s. which was then thought a considerable price. At Dr. Askew's sale it produced nine guineas.

No. 2.

That very curious and scarce book containing the tracts of B. De la Casas de la destruycier de las Indies, printed at Seville 1554, was bought from Dr. Mead's sale by Dr. Askew for 17 shillings, and produced at Dr. Askew's 2l. 6s.

No. 3.

For Horsley's Britannia Romana, Dr. Askew gave 2l. 15s. It was purchased at Dr. A.'s sale for six pounds.

No. 4.

The Paris edition of Olivet's Cicero, on large paper, was bought at Dr. Mead's sale for fourteen guineas, but at Dr. Askew's it sold for 36l. 15s. It now adorns the splendid collection of the Duke of Grafton. At the Duke de la Valliere's sale it produced 1180 livres.

Earl Spencer is in possession of a copy.

5. Luciani Opera. Edit. Princeps. 1496.

For this very rare book Dr. Askew only gave two guineas and a half. At Dr. Askew's sale, it produced 19l. 8s. 6d. It was bought by Mr. Aubery. At the Pinelli sale it only produced eight guineas and a half.

No. 6.

Ciceronis Epistolæ Familiares per Jenson. 1471.

Dr.

Dr. Mead's copy of this book was purchased by Dr. Askew, for three guineas. At Dr. Askew's sale it produced 11l. 16s. It was bought for the British Museum.

No. 7.

Ciceronis Orationes. 1472.

Dr. Askew bought this book for 3l. 5s. At Dr. Askew's sale, Dr. Hunter gave twelve pounds for it.

No. 8.

Auli Gellii Noctes Atticæ per Jenson. 1472.

Dr. Askew at Dr. Mead's sale bought this book for two guineas and a half. At Dr. Askew's sale it was purchased for the British Museum, for 11l. 10s. At the Pinelli sale, the Editio Princeps of Gellius sold for 58l. 16s.

No. 9.

Macrobii Opera, Editio Princeps. Vet. 1472.

Two guineas and a half was the price of this book, to Dr. Askew, at Dr. Mead's sale. At Dr. Askew's sale, the British Museum could not obtain it for less than eight pounds. But this was exceedingly cheap, for at the Pinelli sale it was bought by Mr. Elmsly for 33l. 12s.

No. 10.

Geographiæ Veteris Scriptores Græci Minores Notis Hudsoni. Gr. Lat. 4 Vol. Oxon. 1698.

This is now one of the scarcest books in the world, particularly on large paper. Dr. Askew obtained it for the trifling sum of 2l. 3s.

At

At Dr. Askew's sale it produced nine pounds fifteen shillings. It was bought by De Bure.

No. 11.

Hutchinson's Xenophon, 4 vols. large paper, was bought by Dr. Askew at Mead's sale for seven pounds. At Askew's it produced 13l. 2s. 6d.

No. 12.

Rudbeckii Atlantica. Upsal. 1675.

Dr. Askew obtained this magnificent book for eleven guineas. At the sale of his own books it produced nineteen pounds.

No. 13.

Justinus, Editio Princeps. Jenson. 1470.

Dr. Askew transferred this curious book from Dr. Mead's library to his own, for three guineas. At Askew's sale it was purchased for thirteen guineas. It is in the British Museum. Mr. Elmsly purchased a copy of this book at the Pinelli sale for 18l. 7s. 6d.

No. 14.

Æmilius Probus, Editio Princeps. Jenson. 1471.

This book at Mead's sale cost Dr. Askew three guineas and a half. At Askew's it was bought for eleven guineas.

No. 15.

Sallustius, Editio Princeps, per Spiram. Venet. 1470.

For this very rare book Dr. Askew gave at Mead's sale 5l. 17s. At Askew's it produced 14l. 3s. 6d.

No.

No. 16.

Valerius Maximus, Editio Princeps, Mogunt. ap Schoyffer. 1471. with the Epistola Lugubris of Santius.

With respect to this Epistola Lugubris, the reader will do well to consult Fabricius. Bibl. Mediæ et Infimæ Latinitatis, P. 113 and 114.

This is one of the rarest books in existence, and probably Dr. Askew thought four guineas and a half a large price for it. It was, however, at the sale of his own books, purchased for twenty-six pounds.

No. 17. Eutropius et Paulus Diaconus, Editio Princeps. Romæ. 1471.

Three guineas and a half was the sum given for this book by Dr. Askew at Mead's sale. At his own, it was purchased by De Bure for 12l. 15s.

No. 18.

A large paper copy of Hudson's edition of Dionysius Halicarnassensis, which Dr. Askew obtained for six pounds, was purchased at Askew's sale for fifteen pounds ten shillings, by his Grace the Duke of Grafton.

No. 19.

West's Pindar, on large paper, was bought by Dr. Askew for three guineas. At the sale of his own books it produced twelve guineas.

No. 20.

Ovidii Opera, Editio Princeps. 1480.

This

This book, which cost Dr. Askew at Mead's sale only two guineas and a half, was bought at the sale of Askew's books for 10l. 15s.

No. 21.

Lucanus, Editio Princeps, Rom. apud Sweinheym. 1469.

This very rare book was obtained by Dr. Askew for six guineas and a half; but De Bure, at Askew's sale, was obliged to give sixteen pounds for it.

No. 22.

Silius Italicus, Editio Princeps. 1471.

Dr. Askew gave no more than three guineas for this curious book, which cost the British Museum, at the sale of Askew's books, no less than 13l. 2s. 6d. and this may be considered as a cheap purchase. It produced a far larger sum at the Pinelli sale, where Mr. Knight purchased it for 48l.

No. 23.

Juvenal et Persius. Editio Princeps.

This book exhibits a most remarkable example of the prodigious increase in the value of the first editions of Classics. Dr. Askew bought this book for the comparatively small sum of three pounds. At Dr. Askew's sale it was purchased by the British Museum for thirteen guineas, and this also was cheap.

No. 24.

Martialis Epigrammata, Editio Princeps, apud Spiram.

Four

Four guineas and a half was the sum for which, at Mead's sale, Dr. Askew obtained this copy of the first edition of Martial's Epigrams. At the sale of Dr. Askew's Collection it produced seventeen pounds.

No. 25.

Claudianus, Editio Princeps.

This book, which at Mead's sale cost Dr. Askew no more than two guineas, at his own sale was bought for 7l. 15s. At the Pinelli sale it was bought for nine guineas.

To these examples of the progressive increase of the value of rare and curious books, a few others are subjoined of a miscellaneous kind.

The Boke of Comforte, called in Latin, Boetius de Consolatione Philosophie, translated into Englesse Tonge, b. l. emprented in the exempt monasteri of Tavestok in Denshyre, be me Dan Thomas Rychard, Monke of the said monastery, to the instant desyre of the ryght worshypful Esquyre Mayster Robert Langdon. 1525.

A copy of this book was purchased by Dr. Askew at Mr. West's sale for three pounds. At Dr. Askew's sale it was bought by Mr. Mason for five pounds. It would, if sold now, produce four times as much.

Biblia Sacra Latina, Moguntiæ, per Johannem Fust et Petrum Schoyffer, de Gernsheim, anno incarnacionis Dominicæ. 1462. 2 Vols. in fol. Impress in membranis.

A copy

A copy of this beautiful book on vellum, at the sale of Count Hoym's library, who was the Polish Ambassador at the Court of France, sold for 2000 livres.

At the sale of M. Gaignat's books it was bought for 3200 livres.

In the sale of the Duke de la Valliere's collection it produced 4020 livres.

Mr. Cracherode gave 250 guineas for the beautiful copy on vellum, now in his collection, and which belonged to Lamoignon.

The Editio Princeps of Boetius, published at Nuremberg, ap. Ant. Coburgers in 1476, was purchased at Mr. West's sale by Dr. Askew for seven pounds. At Dr. Askew's sale, this copy was purchased by Mr. Mason for thirteen guineas.

Lexicon Heptaglotton, Hebraicum, Chaldaicum Syriacum, Samaritanum, Æthiopicum, Arabicum conjunctim et Persicum separatim Castelli. Londini. Fol. 1669. 2 vols.

De Bure intimates a doubt, whether there exists any large paper copy of this Lexicon; and Dibdin, in his Introduction to the Knowledge of the Greek and Latin Classics, says, that probably there are but three large paper copies of this Lexicon in the world.

A large paper copy is mentioned in Count Hoym's catalogue, and appears at the sale of that library to have produced 600 livres.

Mr.

Mr. Dibdin expresses a doubt, whether the copy of Castell's Lexicon, which was sold at Dr. Mead's sale, was really large paper, but I see no reason for such doubt. This copy was purchased at Dr. Mead's sale, by the direction of Earl Granville, and was given by him to Dr. Taylor, of St. Paul's.

Quere, whether this is the copy which is now preserved in the library of St. Paul's Cathedral? An advertisement in the London Gazette, N°. 362, 6 May, 1669, and N°. 425, informs the subscribers, that they may send for their copies of that long expected after and many waies most dismally obstructed and interrupted work, which is now fully finished, the author having laboured therein eighteen years, and expended not so little as 12,000l. besides that which has been brought in, either by benefactors or subscribers.

Dialogos de Medallas Inscriciones, &c. ex Bibli Augustini Tarrag. 1587. 4to.

A beautiful copy of this book, which is in the British Museum, was formerly in the library of Dr. Mead. It was purchased at the sale of his books for five pounds fifteen shillings, by Sir Paul Methuen. Mr. Methuen presented it to the Museum. Mention of this book is here introduced for a very different reason, namely, to shew, that from the progressive advance and improvement of particular branches of science, books, which at one time are deemed inestimable,

are so depreciated in value, as to be of little or no esteem. Thus for example, this book, which was purchased for 5l. 15s., a very large sum at that period, and was considered as a suitable gift to bestow on a national library, is now so very little regarded, that it may be bought from a stall for half-a-crown, or even less.

Evangelia Latine Codex Vetust, Sæc. viii. vel ix. Literis majusculis, &c. &c.

This curious manuscript, now preserved in the British Museum, formerly belonged to Dr. Askew. At the sale of Dr. Askew's manuscripts it was purchased by a Mr. Jackson, of the City, for 26l. 5s.

This Mr. Jackson was a Quaker, and a dealer in wine and spirits. He had a great passion for books, of which he was a considerable purchaser at all the most celebrated sales for many years. In a fit of melancholy he destroyed himself, and his library was sold by Messrs. Leigh and Sotheby.

This manuscript was then purchased for the Museum for 22l. 1s.

Froissart's Chronicle, Englished, by Bouchier.

Before the appearance of Col. Johnes's elegant Translation of Froissart, this by Lord Berners was the only one in English. It exhibits a memorable example of the progressive value of scarce books. A copy was purchased at Dr.

Mead's sale, by Lord Berkely, for 2l. 15s. The copy which is in the British Museum cost twelve guineas; and the last which I saw in a bookseller's shop was marked at sixteen guineas. A copy sold at Tutet's sale for 16l.

For a beautiful copy of Froissart on vellum, printed at Paris, by Eustace, 1514, in four volumes, folio, Colonel Johnes gave the prodigious sum of 149l. 2s. It was purchased at the sale of the Parisian Library, and was there represented as an unique copy. No larger prices were perhaps ever given for books than at the Parisian sale above-mentioned.

I subjoin a few particulars.

For a copy of the Latin Vulgate on vellum, printed at Venice by Jenson, 1476. Mr. Willett gave 59l. 17s.

The Duke of Grafton gave 64l. 1s. for a copy of what is called Sextus the Fifth's Bible, on large paper. The same copy had before been sold for 50l. 8s. 4d. (1210 livres.)

For the Biblia Pauperum, which is certainly a great typographical curiosity, Mr. Willett gave 51l.

For a coloured copy of Sir Hans Sloane's Jamaica, 38l. 17s. was given.

The Duke of Newcastle gave 147l. for a copy of Traité des Arbres Fruitiers, par Duhamel du Monceau. Paris, 1768. 2 vol. 4to.

Lot

Lot 110. Butterflies, Plants, and Flowers, painted by Aubriet, sold for 112l. 7s.

A large paper copy of Buffon's Natural History of Birds, finely coloured, was bought by Col. Johnes for 108l. 3s.

Paintings of various Subjects in Natural History, by Agricola, fol. were purchased by Mr. Johnes for 173l. 5s.

Lot 167. Guillermi Ficheti Theologiæ Doctoris, Rhetoricorum Libri tres, 31l. 10s. This very rare book is in the Cracherode Collection.

Quintiliani Institutiones Oratoriæ. Romæ. Sweynheym & Pannentz. Fol. Romæ. 1470.

Editio Princeps 26l. 5s. This fine book is also in the Cracherode Collection.

Lot 201. Virgilii Opera Venetiis, Aldi 1501, on vellum. This is one of the most scarce books, and was purchased by Mr. White for 74l. 11s. It is in the possession of Earl Spencer.

There is also a beautiful copy of this book on vellum, richly illuminated, in the Cracherode Collection.

Ovidii Opera Venetiis Aldi 1502, 1503. 3 vol. on vellum. Bought by Earl Spencer for 63l.

Contes de la Fontaine. 2 vol. 4to.

This book was richly adorned with miniatures, by the celebrated Marolles; and the writing was by Monchaussée. It is a beautiful Manuscript on vellum.

The value of this cannot easily be defined. It was bought in by Laurent, the French bookseller, for the enormous sum of 315l.

Sonetti et Canzoni de Petrarcha, da Aldo 1501. This beautiful book on vellum sold for 51l. 9s. It is in the Cracherode Collection.

Opere di Francesco Petrarcha. 1514.

This beautiful book, on vellum, was bought by Earl Spencer for 116l. 11s.

Grands Voyages.

See De Bure Biblographie, No. 71.

This most valuable copy was bought in by Laurent for 210l.

SHAKSPEARE.

PERHAPS there is no book in the English language which has risen so rapidly in value as the first edition of the works of our great natural Poet.

I can remember a very fine copy to have been sold for five guineas. I could once have purchased a superb one for nine guineas. At the sale of Dr. Monro's books it was purchased for thirteen guineas; and two years since, I was present

present when thirty-six guineas were demanded for a copy.

I take this opportunity of correcting a mistake of Mr. Steevens, relative to the second folio edition of Shakspeare.

Dr. Askew had a fine copy of this book, with the autograph of Charles the First. Mr. Steevens purchased it at Dr. Askew's sale for 5l. 10s. In this book, Charles the First had written these words: DUM SPIRO SPERO, C. R. And Sir Henry Herbert, to whom the King presented it the night before his execution, had also written, "Ex dono serenissimi Regis Car. Servo suo "Humiliss. T. Herberts."

Mr. Steevens has been guilty of an error concerning this Sir Thomas Herbert, which could hardly have been expected from so very accurate a pen. He affirms that this Sir Thomas Herbert was Master of the Revels, the following words being copied from his own hand writing: "Sir "Thomas Herbert was Master of the Revels to "King Charles the First." Whereas it was a Sir Henry Herbert who had that office. This mistake was immediately detected and rectified by his present Majesty, in his own hand, by which circumstance this book possesses the autographs of two Sovereigns of England. Beneath the above words of Mr. Steevens, his present Majesty has written thus;

"This is a mistake, he (Sir Thomas Herbert) having been Groom of the Bed Chamber to King

Charles I. but Sir Henry Herbert was Master of the Revels."

Dr. Askew purchased this identical copy at Dr. Mead's sale for two guineas and a half. For this book, says Steevens, I gave the *enormous* sum of 5l. 10s. It was purchased for the King's Library for eighteen guineas. I wonder what, under its present circumstances, it would produce at this time.

MONUMENTA
VETUSTATIS
KEMPIANA.

JOHN KEMP, the famous Antiquary, died September the 19th, 1717, aged about 52 years, and was buried in Bunhill Fields, under the monument of Mrs. Hope Kemp, his brother's wife. His brother was an Undertaker at the bottom of Surrey Street, in the Strand.

This volume which describes his valuable Collection, was edited by the celebrated Robert Ainsworth. The two following letters were written by him to his Patron, The Right Hon. Lord Colerane:

April

April 14, 1720.

My Lord,

THE relation between Patron and Client in ancient Roman times, was so sacred, that both were called by one common name, Amici; and the Potentes Amici, treated the tenues with a civility and respect suitable to the old maxim, Amicitia aut invenit aut facit pares. Indeed, in later and worse times, the case was so much alter'd, that the Client was esteemed little better than a servant, and used accordingly, which treatment Juvenal, in his 5th Satire, severely lashes. But, my Lord, that between y^r^ grandfather of blessed memory and myself, was of the former kind. He was a man Antiquæ virtutis et fidei. He not only receiv'd my little services with an air of one obliged, but also returned them with such kind offices, as if he thought himself so, tho' they were far overpaid by his gratious acceptance, which was so delightfull and pleasing to me, that I cou'd correct Horace, and read him thus:

Dulcis, et experto cultura potentis amici.

Marvel not, my Lord, at these scraps of Latin, they are such as would not bear a translation, the English of this Epistle being but a version of a Dedication, intended to have been prefixed to the book herewith presented to y^r^ Lords.p. For I could not endure to think of any other

Patron of a book of Antiquities, whilst a successour to the fame, honour, vertues and learning of my noble Patron, a famous Antiquary, was living. I had therefore design'd to entreat the honour of y^r^ shining name to illustrate a work, the design whereof is to illustrate antiquity; but to my surprize was lately acquainted by the owner of the Antiquities here describ'd, that he intended to present a book to the King, wch wou'd not be accepted, if dedicated to any subject, which prevents my books receiving the desired honour and protection. Whether he has yet made his present, I know not, but cou'd no longer delay this of mine, to y^r^ Lordsp. Your favorable acceptance thereof, will highly honour and oblige,

My Lord,
Your devoted Client
And humble Servant,

R. Ainsworth.

My Lord,

I HAVE been obliged to delay the publication of this book, longer than was convenient, because I could not sooner put it into your Lordsps. hands, as I design'd, before any other noblemans. I committed that care to my very good friend, Dr. Sam. Benson, who having been

been at Tottenham three times, hath as often been disappointed, y^r^ Lords.p. not being at home. Since, therefore, this delay is owing to *misfortune*, not *neglect*, I hope y^r^ Hon^r^. will vouchsafe graciously to accept this mean present, from

My Lord,

Your Lds.p's. Dutifull and Obedient Serv.t.

R. Ainsworth.

May xv. mdccxx.

The above letters are preserved in the Cracherode Collection.

Mr. John Creyk. m. a. formerly a Member of the Society of Antiquaries, and Executor to Heneage E. of Winchelsea, had written the following note to "Monumenta Vetustatis Kem-" piana."

"The whole collection produced 1090l. 8s. 6d. " Great part of it was formed by Monsr. " Gailhard, Governor to the late Lord Carteret, " who sold them to his Lordship for an annuity " of 200l. After his Lordship's death Mr. " Kemp bought a great many of them, in the " minority of Carteret, (now Earl Granville) " and added very much to them. The above " note was from Heneage, E. of Winchelsea, " who saw many of those things in Mr. Gail-" hard's possession at Angier, in France, in the " year

" year 1676, afterwards much improved at Paris,
" 1683."

This last note is transcribed from Mr. Combe's copy of the Monumenta Kempiana.

CAXTON.

AMES, in his History of Printing, p. 57 of Herbert's edition, enumerates among Caxton's works. " Le Morte De Arthur;" but Herbert adds these words:

" I make no question, but that Mr. Ames saw
" this book; but it is rather extraordinary that
" he has not told us in whose possession it was,
" according to his usual custom. I have ex-
" amined Bibl. Harleiana, Westiana, Ratcliffiana,
" &c. &c., but have not been fortunate enough
" to meet with any copy of this edition, or any
" intelligence where to find one."

But although the above edition of this curious and interesting Romance from the press of Caxton seems at present unknown, it may be worth stating, that it was reprinted by Wynkyn de Worde in 1498 in folio, and also by William Copplas without date, in the same form. The latter edition had escaped the research of the illustrious Herbert, but an imperfect copy was pur-

purchased by W. Masa at a sale in 1794, for three guineas and a half. It was reprinted by Thomas East, without date, in folio, and so late as 1634 in quarto. I subjoin an extract.

" And so he was restored unto hys byshop-
" ryche and lefte that heremytge. And syr Be-
" dyuere was there euer still an heremit unto
" hys lyues ende. Than syr Bors de Canys, syr
" Ector de Baris, syr Cahalatine, syr Calyhud,
" syr Calyhodyn, syr Blamore, syr Bleoberys,
" syr Vylliers le valyaunt, syr Clarrus of Clare-
" moūt all these knyghtes drewe them to their
" countryes, how bee it, kynge Constantyne
" woulde haue had them wyth him. But they
" woulde not abyde in thys realme. And
" there they al lyued in their countries as
" holy men. And some Englyshe bookes make
" mencion, that they wente neuer out of Eng-
" lande after the death of sir Launcelot, but
" that was but a fauoure of makers. For the
" French booke maketh mencion and is autho-
" rised that syr Bors, syr Ector, syr Blamor, and
" syr Bleoberis, went into the holy land, ther
" as Jesu Christe was bothe quicke and dead,
" anon as they had stablished their landes.
" For the booke sayeth that syr Launcelot com-
" maūnded them so to do or euer he passed out
" of thys world. And these foure knights did
" many battailes upon the miscreaunts and
" turkes. And there they dyed upon good Fry-
" day for Gods sake.

" ¶ Heere

" ¶ Heere is the ende of the hole booke of " kynge Arthur and of his noble knyghtes of " the rounde table, that whan they were hole " together, there was euer an hundred and xl. " Also heere is the end of the death of kynge " Arthur. I pray you all gentilmen and gentyl- " women that read this booke of king Arthur " and his knyghtes from the beginninge to the " ending praye for me while I am aliue that " God send mee good delyueraunce. And " whan I am dead, I praye you all praye for my " soule, for the translacyon of this booke was " fynyshed the .ix. yere of the reigne of king " Edward the fourth by syr Thomas Malcore " knyghte, as Jesu helpe me for hys greate " myghte, as he is the seruaunt of Jesu both " day and night.

" ¶ Thus endeth this noble and ioyous booke " entytuled la mort darthur, notwithstandinge it " treateth of the byrth, lyfe and actes, of the " saide king Arthur, and of hys noble knyghtes " of the round table, their meruaylous en- " questes and aduentures, the achyeuinge of the " holy Sancgreall. And in the end the dolorous " death and departinge out of thys worlde of " them all. which booke was reduced into " Englyshe by the moste well disposed knyght " afore named.

The following is copied from a memorandum in the hand writing of Dr. Lort.

" In

" In a letter from Mr. George Ballard (a gentleman at Campden in Gloucestershire) directed to Mr. Joseph Ames, at the Golden Key, near Union Stairs, in Wappin, London, and dated Feby. y^{e} 12, 173$\frac{8}{9}$ the following passages were inserted :

" All I can send you at present, as additional " to the Life of Caxton, is his inscription, which " I have upon a spare leaf at the beginning of " his Fructus Temporum, printed by Julian " Notary, Anno 1515; and is as follows :"

" Of your Charitee pray for the souls of " Mayster Wyllyam Caxton, that in his tyme " was a man of moche ornate, and moche re- " nowned Wysdome, and Connyng, and De- " cessed full Crystenly the Yere of our Lord, " M.C.CCCLXXXXI.

" Modyr of Mercy shyld hym from t'horribull Fynd
" And bryng hym, to lyff yternall that nevyr hath ynd."

" You will observe that Caxton's inscription " fixes his death a year earlier than Mr. Lewis's " account."

" Transcrib'd from ye orig. letter, by me
A. L——."

CANTI CARNASCHIALESCHI.

AT the celebration of the Carnival at Florence, it was formerly customary to amuse the multitude with Pageants of Warriors, Trophies, Cars, &c.; and among other things, with Carnival Songs. The merits of these chiefly consist in the purity of their Florentine diction, for which they are eminently remarkable. The countenance of Lorenzo de Medici gave a great spirit and animation to these madrigals, and induced Anton. Francesco Grazzini to select them. They were published at Florence in 1559. There was, however, a former edition of these Carnival Songs so early as 1500, but this which was published by Grazzini, or as he was commonly called Il. Lasca, is more particularly curious, on the following account, as represented by Roscoe, in his life of Lorenzo de Medici.

"This was not, however, the first edition of the Canti Carnaschialeschi. Zeno, in his notes on the Bibl. Ital of Fontanini (v. 2. p. 83) has cited two editions printed without note of date or place, but prior, as he thought, to the year 1500, the first intitled Canzone per ardore in Maschere, the latter Ballattette del Magnifico Lorenzo de Medici, di M. Agnolo Poliziano, e di Bernardo Giamborlari. The edition of 1559 is,

is, however, the first general collection of these pieces, towards which a great number of the natives of Florence contributed. Of this edition the greater part of the copies are mutilated, having been deprived of 100 pages about the middle of the book; viz. from page 298 to page 398, in which space were contained the pieces of Battista dell' Ottenaio, whose brother Paolo having remonstrated against their publication in a surreptitious manner, and in an inaccurate state, had sufficient influence with the government of Florence to obtain an order, that the printer, Torrentino, should deliver up all the copies in his hands, which appeared to be 495. After a year's litigation, the poems of Ottenaio were ordered to be cut out from the book, and Paolo was left at liberty to publish another edition of them, which he accordingly did. This dispute has given rise to another contest during the present century, between the Canonico Biscioni, late Librarian of the grand duke's library, at Florence, and Sig. Rinaldo Maria Bracci, who published at Pisa, under the date of Cosmopoli 1750, a new edition of the Canti Carnaschialeschi in two volumes quarto, including those of Ottenaio, from the impression of his brother Paolo; in the introduction to which, he justifies the decree that suppressed these pieces in the edition of 1559, contrary to the opinion of Biscioni, who considered it as severe and unjust.

The dispute seems of little importance, but the result of it was unfavourable to the modern editor, whose elegant, and apparently correct edition of these poems, has never obtained that credit amongst the literati of Italy, to which, on many accounts, it appears to be intitled."

I subjoin a specimen of one of these excluded poems by Ottenaio:

CANTO DELLE LANTERNE.

Silenzio—noi siam quei che hoggi in terra
Vivono al buio, e danno ad altri lume
Fanno ogni male, e riprendon chi erra.
Perche fu sempre un pessimo costume,
Badare à i casi d'altri, e non à i nostri;
Noi siam rimasti al buio, e facciam lume,
Col viso volto udiamo i fatti vostri;
Che'l ciel vuol che se mostri
L'opere, e poi s'insegni àgli altri fare,
Perche dalle parole
Saper dar suole, ogniun poco operare.
Se pure alcun vuol dar riprensione,
E ogni cosa insegnare, e vedere;
Guardisi prima à i piè come il Pagone,
E non gli fia fatica poi tacere:
Che gli ha poco sapere,
E quel, che l'huom piu erra, altri insegnare:
Che'l buon Medico stima
Curar se prima, e poi gli altri sanare.
Hor che siam vecchi, e conosciam l'errore
Pensar vorremo à noi, e non possiamo;
Perche 'l tempo si fugge, e poi si muore,
Onde, per questo, à maggior buio andiamo:

Però

Però vi consigliamo,
A farvi lume innanzi ch'al morire ;
Perche pochi fien poi
Ch'à Voi pensin, se non per arricchire.

The curious in Italian Literature will not be displeased to know, that a perfect copy of this very scarce book, with the whole of Ottenaio's compositions, is preserved in the Cracherode Collection.

CRONICA DE ESPANA.

Los cinco Libros primeros de la Cronica general de Espana que recopila et maëstro Florian do Campo, Cronista del Rey nuestro Señōr por mandado de su magestad en Carrona.
Impresso en Medina del Campo por Guillermo de Millis. Anno 1553. *Con Previlegio Real.*

CONCERNING the author of this rare and curious book, I find the following memorandum by Mr. Cracherode.

" Florianus de Campo seu de Ocampo, seu Docampo Canonicus fuit Zamoræ et Caroli V. Historiographus. Chronicon generale totius His-

paniæ ab origine mundi IIII Tomis scribere constituerat, morte abreptus nihil ipse edidit præter IIII libros priores Zamoræ 1544. In Editione recentiori vero Medinensi 1553, quintus Liber Conspicitur additus."

It is no where said, whether this fifth book is by the same author, but it appears to treat of the first entrance of the Romans into Spain under the command of Cneius Scipio.

The Marquis del Campo who resided for so many years as ambassador from Spain to this country, was probably of the same family with the Historian.

CAXTON.

The Boke of Eneydos, compyled by Vyrgyle. 1490.

THIS is a sort of prose abridgment of the Æneid, and the preface, as indeed Ames observes, exhibits observable proofs of the fleeting fashions of our English tongue. It commences thus:

After dyverse werkes made, translated and achieved havyng noo werke in hand, I sittyng in

in my studye where as lay many dyverse paunflettis and bookys, happened that to my hande cam a lytyl booke in Frenche which late was translated oute of Latyn by some noble Clerke of Fraūce, &c. &c. and whon I had advised me in this sayde booke, I delybred and concluded to translate it into Englyshe, &c.

This circumstance and anecdote are here introduced to prepare the way for the following observation from Gawin Douglas.

Gawin Douglas, in his translation of the thirteen books of Virgil's Eneados, in the preface has these words on Caxton's faults, as he calls them:

" Thoch Wylliame Caxtoun had no com-
" passioun of Virgill in that buk he prent in
" prois, clepand il Virgill in Eneados quhilk
" that he sayis of Frensche he did translait, it
" has nathing ado therwith God wote, nor na
" mare like than the devil and Sainct Austin."
See Ames, Herbert's edition. Vol. 1. p. 70.

The History of Caxton's Portrait seems to be involved in some perplexity. On referring to Granger, vol. 1. p. 47, mention is made of one only with his cypher in old black capitals cut in wood for Ames's History of Printing. This is a most miserable performance.

In the British Museum is a book, which appears to have been purchased of the celebrated Mr. Bagford by Sir Hans Sloane, containing,

among other things, seven heads of the first printers of England, in Indian ink, and drawn by Faithorn, jun^r. probably for the said Mr. Bagford. Of these the first is William Caxton, and this is, in all probability, the original from which the head in Ames's History of Printing was taken, 2d edition by Herbert.

There is, however, another head of Caxton in Ames's first edition, and in Lewis's Life of Caxton, as different as possible from that above-mentioned. In these two latter books, Caxton is represented as a Turk, with a turban and a long beard. It would be worth while for those who have leisure to prosecute the enquiry, to know from which picture of Caxton these two heads were severally taken. I am inclined to believe, that the head by Faithorn in Mr. Bagford's Collection, was taken from the original picture, which, as Caxton was a Citizen and Mercer, is probably possessed by one or other of the city companies.

The Mr. Bagford here alluded to, was so very singular a character, that a little farther notice of him will not, I presume, be unamusing.

"John Bagford, the Antiquary and great "collector of old English books, prints, &c. "was born in London. He had been, in his "younger days, a shoemaker, afterwards a "bookseller, and lastly, for the many curiosities "with which he enriched the famous library of "Dr.

" Dr. John Moore, Bishop of Ely, His Lordship
" got him admitted into the Charter House.
" He was several times in Holland and in other
" foreign parts, where he procured many valu-
" able old books, prints, &cc. some of which
" he disposed of to the late Earl of Oxford,
" who after his death, purchased all his col-
" lections, papers, &cc. for his library. In 1707,
" were published in the Philosophical Trans-
" actions, his Proposals for a General History of
" Printing. He died at Islington, a little before
" six in the morning, May 15, 1716, aged 65
" years, and was buried the Monday following
" in the Church Yard belonging to the Charter
" House. In 1728, a print was engraved of
" him, from a painting of Mr. Howard by George
" Vertue. See an account of his Entries, which
" was designed for a General History of Print-
" ing, in the Catalogue of the Harleian Col-
" lection of MSS. vol. ii. fol. London 1759,
" from No. 5892 to No. 5910. His MSS. may
" be of use to such as will take pains to extract
" good matter from a bad hand, and worse
" orthography. This may be easily forgiven to
" his education, far from learned, and all his
" improvements owing to the strength of genius,
" seconded by unusual diligence and industry.
" A number of his letters to Humphrey Wanley
" may be seen in the British Museum; and a

" large part of his collections in the public " library at Cambridge."

Nichols's Anecdotes of Bowyer, p. 505.

In page 612 is this addition:

" Bagford's Collections are locked up in a " large cubical deal box, and probably have " never been opened since they have been at " Cambridge."

T. F.

It is worth remembering, that Bagford and Humphry Wanley were among the first Founders of the present Antiquarian Society.

EGYPTIAN MANUSCRIPT.

FOR the following account of the Coptic Manuscript, lately presented to the British Museum, I am indebted to my friend Mr. Combe.

This ancient Egyptian Manuscript on papyrus, was taken from a mummy at Thebes, and brought into England by William Hamilton, Esq. by whom it was presented to the British Museum.

The papyrus, before it was expanded in the manner in which it is now seen, was closely rolled up, the roll having a flattish appearance, as if it had been very considerably compressed on the sides.

The characters are those which were in common use among the Egyptians. They are evidently written from right to left, a mode of writing which was remarked by * Herodotus to prevail among that people. The Egyptians not only differed from the Greeks in this mode of writing, but they differed also in the mode of rolling their manuscripts; the Egyptians beginning their rolls from the left, and the Greeks from the right. In their different practices, however, both had the same object in contemplation, that when a manuscript was unrolled, that part of it, which contained the beginning of the writing, should first present itself.

It will be perceived that the manuscript is divided into five columns, the first of which is imperfect, and that each column is accompanied by a drawing, which represents one or more objects of Egyptian adoration.

The ink, which has retained its colour in a surprising manner, seems to be composed of lamp, or charcoal black, suspended in some animal matter. In some few parts, indeed, of the MS. the ink, at first sight, seems to have lost its blackness, but these passages, upon a close inspection, are found to have been originally written with red ink.

---

* Lib. II. c. 36.

With respect to the instrument by which the letters were formed, there can be little doubt, but that it was a reed, and not a brush, it being a matter of great uncertainty, whether the Egyptians ever used the latter in their writings, although Count * Caylus is of opinion, that they employed it in their writings on cloth. Among the numerous paintings, which yet adorn the walls of almost all the Temples in Upper Egypt, a remarkable figure has been more than once observed, which will serve to throw considerable light upon the present inquiry. This figure, says Ripaud †, in his Report on the Antiquities of that part of the Country, is engaged in writing on a volumen or roll, with the calamus, or pen made of a reed. To this circumstance may be added, the authority of Apuleius ‡, a writer, eminently learned in the manner and customs of the Egyptians:

> Modo si papyrum, Ægyptiâ argutiâ
> Nilotici calami inscriptam non spreveris
> Inspicere.

It is worth while to remark, that every roll consisted of an indefinite number of sheets, which were fastened together by glue, care being taken always to place the best sheet of papyrus first,

---

* Recueil D'Antiquités, Tom. 5. p. 77.

† P. 42. 8vo. Eng. Edit. ‡ Metam. Lib. 1.

that

that which was next in superiority, second, and so on in gradation to the last, which was the worst sheet in the roll. * *Proximarum semper, bonitatis diminutione ad deterrimas.* This custom, mentioned by Pliny in the preceding passage, is confirmed in some measure by the roll before us, which, if held up to the light, will be perceived to have the first sheet composed of a much finer piece of papyrus than any of the succeeding sheets.

Before the expedition of the French into Egypt, no manuscripts of this kind had been ever noticed. They are, unquestionably, by far the most ancient manuscripts which have reached our times. The few which have been found have been observed to lie close to the embalmed figure, underneath the resin and bandages, which have been employed to envelope the body. The mummies of distinguished persons, are said to be seldom without one of these rolls, and no mummy has been known to contain more than two. Their position is sometimes under the arms, sometimes between the thighs, and sometimes even in the hand of the deceased, which has been artificially made to enclose them.

---

* Plin. Lib. XIII. c. 23.

ÆDES WALPOLIANÆ.

THE Houghton Collection of pictures was sold to the Empress of Russia for the sum of 40,555l. The pictures were, however, separately valued by Messrs. West and Cipriani, and the price set upon each may be seen in the copy of the catalogue which is preserved in the Cracherode library.

The busts, bronzes, and most of the family portraits were preserved.

Mr. Horace Walpole told Mr. Bull that the whole collection cost his father, Sir Robert Walpole, something short of 40,000l., including the pictures in the house at the treasury, which he inhabited, as Chancellor of the Exchequer.

It should, however, be remembered, that several of the pictures were presented to him. Among these were the celebrated picture of Bathsheba bringing Abishag to David, painted by Vanderwerffe, which was presented to Lord Orford, by the Duke of Chandos. This was valued at 700l.

The Portrait of Henry Danvers, Earl of Danby, by Vandyke, was given to Lord Orford by Sir Joseph Danvers, and was valued at 200l.

The

The finest picture in the collection was that of the Immaculate Conception, by Guido, and was valued at 3,500l.

This picture was formerly in the collection of the Marquis Angeli. When Sir Robert Walpole had purchased the picture, and it was sent to Civita Vecchia to be embarked for England, Pope Innocent the XIIIth, ordered it to be brought back again, as being too fine a thing to be allowed to be removed from Rome. But, as soon as he heard who the purchaser was, he gave permission to have it sent back again.

The "Architecture," by Julio Romano, or as the late Lord Orford rather believed, by Polydore, was given to Sir Robert, by General Charles Churchill, and was valued at 300l.

The celebrated cast, in bronze, of the Gladiator, executed by John, of Boulogne, was a present to Lord Orford, from Thomas, Earl of Pembroke. This was not sold, and now remains to be seen at Houghton.

The figure of King Charles the first in whole length in armour, by Vandyke, was valued at 400l. There is a singular defect in this picture both the gauntlets being drawn for the right hand.

When this picture was in the Wharton Collection, old Jacob Tonson, who had remarkably ugly legs, was finding fault with the two gauntlets. Lady Wharton said, Mr. Tonson, why might not one

one man have two right hands, as well as another two left legs!

Till I saw this anecdote, as related by the late Horace Walpole, I was at a loss to comprehend what Pope intended by the two following lines in the Dunciad:

> With arms extended Bernard rows his state,
> And left-legged Jacob seems to emulate.

These lines were afterwards thus altered:

> With legs expanded Bernard urged the race,
> And seemed to emulate great Jacob's pace.

Dr. Warton has inserted the first couplet in his edition, and as he has no annotation upon it, probably was not acquainted with its meaning.

I may, perhaps, be excused taking this occasion to relate two other anecdotes which were told me by the late Earl of Orford, the writer of the book from which the above accounts are taken.

Every reader will remember the following lines in Pope:

> Each mortal has his pleasure, none deny;
> Scarsdale his bottle, Darty his ham pye.

Darty, an abbreviation of Dartneuf, was a most celebrated sensualist and glutton, and Lord Orford had frequently met him at his father's table.

Dar-

Dartneuf was one day walking in the street, when he overtook a fishmonger's boy, who was carrying home a fine Turbot; the mischievous rogue amused himself, as he went along, with striking the Turbot against every post he met. This, in the eyes of Dartneuf, was a crime not to be overlooked or forgiven. He immediately followed the boy to the house where he was going, and, in terms of great indignation, described what he had seen, and insisted on the boy's being severely chastised.

At another time, Dartneuf was engaged to dine with a brother gourmand, expressly to eat one of two plums, the only produce of a particular tree, remarkable for the richness and delicacy of its fruit. It was agreed, that, when they had dined, to enjoy the fruit in its greatest perfection, they were to proceed to the garden, and each gather and eat his plum. Before dinner was entirely ended, Dartneuf made some excuse to retire for a few minutes from the room, when he instantly hastened to the garden, and, dire to relate, devoured *both* the plums, without the smallest compunction or remorse.

MATTHEW OF WESTMINSTER.

Flores Historiarum per Matthæum Westmonasteriensem Collecti præcipue de Rebus Britannicis ab exordio Mundi usque ad Annum Domini 1307. *Londini. Ex Officinâ Thomæ Marshii. A. D.* 1570.

COPIES of the above book, particularly in any tolerable condition, are now become exceedingly dear and scarce. It was published by Archbishop Parker in 1570.

The copy preserved in the Cracherode Collection is the identical one which was presented by the Archbishop to Queen Elizabeth.

It afterwards fell into the hands of Francis, Earl of Bedford, who happening to bequeath the furniture of a little study to his secretary, it thus came into his possession.

It was afterwards in the possession of Mr. Ritson.

THE

THE PRETENDER.

IN the Rebellion of 1745, it is well known, that after the discomfiture of the rebels at the battle of Culloden, by the royal army under the command of His Royal Highness the Duke of Cumberland, Government issued a proclamation, in which they offered a reward of 30,000l. for the apprehension of the Pretender, alive or dead.

In opposition to this, the following curious paper was issued by the Pretender and his Council:

CHARLES,
PRINCE OF WALES, &c.

Regent of the kingdoms of Scotland, England, France, and Ireland, and the dominions thereunto belonging:

WHEREAS WE have seen a certain scandalous and malicious paper, published in the stile and form of a Proclamation, bearing date the 1st instant, wherein, under pretence of bringing us to justice, like our royal ancestor, King Charles the Ist of blessed memory, there is a reward of thirty thousand pounds sterling promised to those who shall deliver us into the hands of

of our enemies, we could not but be moved with a just indignation at so insolent an attempt: and though, from our nature and principles, we abhor and detest a practice so unusual among Christian Princes, we cannot, but out of a just regard to the dignity of our person, promise the like reward of thirty thousand pounds sterling, to him, or those, who shall seize or secure till our further orders, the person of the Elector of Hanover, whether landed, or attempting to land in any part of His Majesty's dominions. Should any fatal accident happen from hence, let the blame lie entirely at the door of those who first set the infamous example.

CHARLES, P. R.

Given at our Camp at Kinlockeill,
August 22, 1745.

By His Highness's command,

JO. MURRAY.

The original paper from which the above was copied is so rare, that I never heard of any other than that which accident lately deposited in the British Museum. The fact, however, itself is mentioned by Hume, and other historians.

EPISTRES FRANCOISES

Des Personnages illustres et doctes a Monsr Joseph Juste De la Scala mises en lumiere. Par Jaques De Reves. Harderwyck. 12mo. 1624.

THIS is esteemed among the very rare books by Vogt, who quotes Morhoff as his authority. It consists of Epistles to Scaliger, which were published after Scaliger's death. Morhoff thus speaks of him:

Sunt et Epistolæ Gallica Lingua ad Scaligerum scriptæ, Liber ille rarissimus est, atque multa continet singularia de libris et viris eruditis. Editus est post mortem Scaligeri.

Morhoff. Poly-Hist. Lit. v. 1. p. 286.

For an account of this edition of J. De Reves, consult Niceron. v. 30. p. 30.

The following letter from James the First, of England, to Scaliger, is extracted from this volume.

MONSIEUR Scaliger le Sieur de la lessée Maistre des Requestes de Mad. de France estãt venu en ce Royaume, y a demeuré quelque espace de tẽps aupres de nous, pendant lequel nous avons eu pour tresagreable sa cognoissance, ensemble les bõs fruicts de son estude c'st pourquoy nous n'avons voulu permettre que

partāt d'icy en deliberatiō de passer en Holl. il s'ēallast au lieu de vostre residēce, sans vous faire la presente qu'il vous donnera avec asseurance de l'extreme amitie que nous portons aux gens de scauoir & de merite, & principalement à vous qui avez attainct ce beau degrè avec une si louable reputatiō. Ce sera aussi pour vous prier de la favoriser de vostre part & de vos meilleures cognoissancs ce qué pourroit seruir à l'honneste curiosité qu'il a d'estre honoré de la bienveuillance des hommes verteux. De nation il nous est & voisin & comme patriote. Et nous aussi, qui ne desnierons jamais les effects de nostre singuliere affection à ses semblables, serons grandement satisfaicts si ceste nostre sincere recommendation ne luy est point inutile en vostre endroict. Sur ce nous supplierons le Createur vous augmenter. Monsieur Scaliger, en parfaicte santé & longue vie la rarité de ses graces. De nostré chasteau de Lefco, ce 15, Apuril 1597.

Vostre tres affectionné amy

JAQUES R.

Among these letters are some from Henry the Fourth, of France; from Theodore Beza, Henry Stevens, John Barclay, Diodati, Thuanus, and others the most distinguished individuals of their time.

WITCH-

WITCHCRAFT.

The following curious letter is copied from a manuscript preserved in the British Museum:

From Mr. Manning, dissenting teacher at Halstead in Essex, to J°. Morley, Esq. Halstead.

Halstead, August 2, 1732.

SIR,

THE narrative w^h^ I gave you in relation to witchcraft, and which you are pleased to lay your commands upon me to repeat, is as follows: There was one master Collett, a smith by trade, of Haveningham in the County of Suffolk, formerly servant in Sir John Duke's family, in Benhall in Suffolk, who, as 'twas customary with him, assisting the maide to churne, and not being able, (as the phrase is) to make the butter come, threw an hot iron into the churn under the notion of witchcraft in the case, upon which a poore labourer, then employed in carrying of dung in the yard, cryed out in a terrible manner, they have killed me, they have killed me; still keeping his hand upon his back, intimating where the paine was, and died upon the spott.

Mr. Collett, with the rest of the servants then present, took off the poore man's cloathes, and

found, to their great surprize, the mark of the iron that was heated and thrown into the churn, deeply impressed upon his back. This account I had from Mr. Collett's own mouth, who being a man of an unblemished character, I verily believe to be matter of fact.

I am, Sir,

Your obliged humble servant,

SAM. MANNING.

Harleian Man. 1686.

COMMON PRAYER BOOK.

In the third year of the reign of Edward the Sixth, the compilers of the Common Prayer Book were

Dr. Cranmer, Archbishop of Canterbury.
Dr. Goodrick, Bishop of Ely.
Dr. Skip, Bishop of Hereford.
Dr. Thirlby, Bishop of Westminster.
Dr. Day, Bishop of Chichester.
Dr. Holbeck, Bishop of Lincoln.
Dr. Ridley, Bishop of Rochester.
Dr. May, Dean of St. Pauls.
Dr. Taylor, Dean of Lincoln.

Dr.

Dr. Heyns, Dean of Exeter.
Dr. Redman, Dean of Westminster.
Dr. Cox, Almoner to King Edward VI.
Dr. Robinson, Archdeacon of Leicester.

March 4, 1694.

Harleian MS. 6866.

The above is inserted principally to direct the reader's attention to a book not so well known as it deserves, the lives of the above distinguished characters by Samuel Downes.

THEALMA AND CLEARCHUS,

A Pastoral History in smooth and easie Verse, written long since by John Chalkhill, Esq. an acquaintant and friend of Edmund Spenser. London: Printed for Benj. Tooke, at the Ship, in S. Pauls Church Yard. 1683.

THIS is a book of extreme rarity. It is rendered remarkable by having been published by Isaac Walton, who highly commends the author. Chalkhill is said to have been a friend of Spenser.

Isaac Walton has inserted two Ballads, written by his friend, John Chalkhill, in his Complete Angler. One is called Corydon's Song; the

subject of it is The Pleasures of the Country, and begins thus:

"Oh the sweet contentment the countryman doth find!"

See Hawkins's edition, p. 83.

The other Ballad is on the Fisher's Life. See p. 227 of the same edition: it begins,

"Oh the gallant Fisher's Life!"

Both these have much merit in their way.

In a small History of Winchester, in two volumes 12mo. printed in 1773, and written by Thomas Warton, though published without a name, is the following Epitaph on Chalkhill, by which it appears that he was a Fellow of Winchester College. It is represented to be in the South Cloister, on a black marble, against the wall.

H. S. E.

Joan. Chalkhill, A. M. hujus Collii annos 46. Socius, Vir quod vixit solitudine et silentio, Temperantia et Castitate, Orationibus et Eleemosynis, Contemplatione et sanctimonia ascetis vel primitivis par: qui cum a parvulo in regnum Cœlorum viam fecit, Octagenarius tandem rapuit 20 die Maii, 1679.

Tom. I. p. 140.

It is true, however, that Walton, in his preface to Thealma and Clearchus, which I have subjoined, speaks of Chalkhill as then dead. This

preface

preface is dated May 7, 1678. But the poem itself was not published till 1683, when Walton himself was ninety years old; it is not improbable, therefore, that there is an error in the date, or else in the copy of the epitaph. Either of these things are more probable than that there should be another John Chalkhill just at that period, of a character so much corresponding to the interesting description of Walton.

What Mrs. Cooper, in her Muses Library, says of this poem, is as follows:

He (Chalkhill) died before he could perfect even the fable of his Poem, and by many passages in it, I half believe he had not given the last hand to what he has left behind him. However, to do both him and his editor justice, if my opinion can be of any weight, tis great pity so beautiful a relique should be lost; and the quotations I have extracted from it will sufficiently evidence a fine vein of imagination, a taste, far from indelicate; and both language and numbers uncommonly harmonious and polite.

Muses Library, p. 315.

A stanza in the latter of Chalkhill's Songs, introduced by Walton in his Complete Angler, see Hawkins's edition, p. 229, has been elegantly translated into Latin, by Dr. Johnson. I give the two stanzas, that the reader may have the whole before him.

If the sun's excessive heat
Make our bodies swelter,
To an ozier hedge we get
For a friendly shelter;
Where in a dike,
Perch or Pike,
Roach or Dace
We do chase,
Bleak or Gudgeon
Without grudging,
We are still contented.

Or we sometimes pass an hour
Under a green willow
That defends us from a shower,
Making earth our pillow;
Where we may
Think and pray
Before death
Stops our breath;
O the joys
Are but toys,
And to be lamented.

E. Waltoni Piscatore Perfecto Excerptum.

Nunc per gramina fusi
Densa fronde salicti
Dum defenditur imber
Molles ducimus horas
Hic dum debita morti
Paulum via moratur
Nunc rescire priora
Nunc instare futuris
Nunc summi prece sancta
Patris numen adire est

Quicquid

Quicquid quæritur ultra
Cæco ducit amore
Vel spe ludit inani
Luctus mox periturum.

The following preface to Thealma and Clearchus by Isaac Walton, must necessarily be admired by all lovers of simplicity in writing.

"The reader will find in this book what the title declares, A PASTORAL HISTORY IN SMOOTH AND EASIE VERSE; and will in it find, many hopes and fears finely painted, and feelingly expressed. And he will find the first so often disappointed, when fullest of desire and expectation; and the latter so often, so strongly, and so unexpectedly relieved by an unforeseen Providence, as may beget in him wonder and amazement.

"And the reader will here also meet with passions heightened by easy and fit descriptions of *joy* and *sorrow*, and find also such various events of *innocent truth*, and *undissembled honesty* as is like to leave in him (if he be a good-natured reader) more sympathizing and virtuous expressions than ten times so much time spent in impertinent, critical, and needless disputes about religion; and I heartily wish it may do so.

"And I have also this truth to say of the author, that he was, in his time, a man generally known, as well as beloved, for he was humble and obliging

obliging in his behaviour, a gentleman, a scholar, very innocent and prudent, and indeed his whole life was useful, quiet, and virtuous. God send the story may meet with and make all readers like him.

May 7, 1678. I. W."

As Walton was ninety years of age when this book was published, the above preface was not improbably the last thing this excellent man wrote for publication.

There is no copy of this rare book in the British Museum, and I am indebted to a friend for being able to present the reader with the above account.

MEMOIRES

De La Vie du Mereehal De Vieilleville. Paris. 1757.

THESE memoirs contain many curious and interesting anecdotes of the reigns of Francis I., Henry II., Francis II., and Charles IX., and were composed by Vincent Carloix, the Marshal's secretary.

When

When they first appeared, they contained, what was understood to reflect on the illustrious family of Rohan. As these passages gave great offence they were omitted in the subsequent editions, and it is very difficult to find a copy which contains the exceptionable remarks.

They who are curious in French Literature will not be displeased to know that a perfect copy of this work is preserved in the Cracherode Collection.

CLASSICAL FRAGMENTS.

INSCRIPTION

Written by the Earl of Hardwicke, in a copy of Sir Dudley Carleton's Letters, presented by his Lordship to the Library of Christ Church, Oxford.

BIBLIOTHECÆ Ædis Christi
Omni librorum copia instructissimæ
Editonem hanc Epistolarum
Dudlei Carleton

Ædis

Ædis istius quondam alumni
Legati apud gentes exteras
Fideliter Regi et Patriæ inservientis
Summa observantia
D. D.
Memor dierum septem
Jucunde simul et utiliter
In ista æde celeberrima & inter Oxonienses
impensorum
Philippus Comes Hardvicensis
14 Cal. Jul. MDCCLXX.

THEOCRITUS.

A SINGULAR circumstance occurs in the second edition of Theocritus, printed by the elder Aldus, at Venice, in 1495. At Fol. Z. F. III. the Poem of Γυνη Ηρακλεους begins and proceeds as far as the 13th line, when there is an abrupt transition to the 34th line of the Epitaphios Bionis, which is continued to its conclusion. The Epitaphios Bionis is properly printed in its place at Fol. E E III.

It seems difficult to comprehend how such an error should escape the attention of so correct a printer,

a printer, and so accomplished a scholar as the elder Aldus.

Renouard is decidedly of opinion, that although some copies are found in which this mistake does not appear, that there were not two distinct editions. Aldus probably saw a copy of the earlier edition of Theocritus, printed at Milan in 1493, and reprinted some of the pages. Those copies, therefore, which are distinguished by this error, may be considered, doubtless, as the earlier impressions. This edition of 1495 has usually been considered as the Editio Princeps. The Editio Princeps was printed at Milan in 1493. That it was printed at Milan is presumed from the similarity of its type to the edition of Isocrates, which we know to have been printed at Milan in that same year. The reader may satisfy himself in this respect by consulting Warton's Prologomena to his edition of Theocritus, published at Oxford in 1770, and Valcnaers, printed at Leipsic in 1773.

This is a book of uncommon rarity. There is a copy in the splendid library of Lord Spencer, which was purchased at the Pinelli sale by Count Revickzki for 31l. 10s.

It seems worth while here to correct a whimsical mistake, into which Mr. Dibdin has fallen, in his Introduction to the Greek and Latin Classics, second edition, p. 403.

Trans-

Translating Renouard's account of this second edition of Theocritus, he observes, that the earlier impressions have, on the first page of sheet Z. F. *four verses printed over again.* Whereas Renouard's expression is, *quatre vers doublés*, which means returned, that is, having the last word of the verse, or part of it, begin another line, as thus:

κεντασι με

λισσα

or

καλος αδω

νις

The reader who wishes to know other particulars concerning this edition of 1495, may consult

Smith.
De Bure, No. 2480.
Valliere, No. 2355.
Maittaire, 1 p. 590.
Pinelli, 2 No. 4408.
Panzer, 3 p. 378.
Braun, 2 p. 274.
Seemiller, 4 p. 60.
Laire, Index, 2 p. 205.

JUVENAL ET PERSIUS.

LONG before Renouard had published his excellent book on the Lives and Works of the Printers of the name of Aldus, the learned Mr. Cracherode had discovered that two editions of Juvenal and Persius were printed at Venice by Aldus, and his brother-in-law Andrew, in the year 1501. The following is a note, written by Mr. Cracherode on the subject:

Satis constat hoc anno (1501) *duas* Juvenalis et Persii Editiones e Prelo Aldino prodiisse, quarum altera neque solita Aldi præfert insignia, neque paginas habet numeratas; quæ vero ad calcem voluminis adjiciuntur "Venetiis in "ædibus Aldi, &c." literis minoribus sive Italico charactere expressa sunt. Altera (quæ et posterior videtur, habet in fronte Delphinum Ancoræ implicitum, foliis absolvitur 76 *numeratis*, in fine denique hæc leguntur literis majusculis impressa VENETIIS IN ÆDIBVS ALDI ET ANDREÆ SOCERI, &c.

The Editio Princeps of Juvenal was printed at Venice, by Spira, in 1470, and may be seen in the Cracherode Collection. Concerning this edition, consult

Mait-

Maittaire, 1 p. 296.
Gaignat, 1675.
De Bure, 2828.
Panzer, v. 3, p. 485.

Gaignat's copy sold for 185 livres, which was very cheap.

VIRGIL.

THE Aldus edition of Virgil, printed in 1514, has always been admired. Renouard calls this *precieuse edition*, but he does not appear to have known how materially the copies differ from one another. Mr. Cracherode made the following remark on the variations of this edition.

Virgilius 8vo ad Petrum Bembum Venet in ædibus Aldi et Andreæ Soceri, Anno MDXIIII. mense Octobri.

" Mire discrepant inter se exemplaria editionis " Virgilii a. MDXIIII impressæ; vide in prin- " cipio Aldi insigne, in præfatione, v. quia, in " Æneidos, l. 11. p. 68. l. 10. v. formidine, &c. " &c."

In the Cracherode Collection are two of the Aldine editions of Virgil, on vellum, viz. that of

1501, and that of 1505. The latter is of extraordinary beauty, but the former claims particular attention from possessing the autograph of a former Duke of Mantua to whom it belonged. I copy the following from a leaf in the beginning:

" O concivis mi Car^me^. Virgili meæ penæ so-
" cius et Particeps, quantum tibi debeo? tu enim
" dum magnopere tribulor, tua lectione tantum
" solatii mihi præbes ut minus sentiam dolorem
" in quo tam immersus sum quod si tu non
" esses valde timerem ne me omnino perderem
" in hac tam infausta die."

26 Octobris, 1594.

" Vincentius Gonsaga, Dux Mantuæ et Montisferrati simpsit manu propria."

At the end are the following remarks by a Cardinal of Mantua, to whom this book afterwards came:

" Ego Her. Car^lis^. Mant^s^. Virgilium cum non
" a puero præceptoris mei indiligentia cogno-
" vissem XXIIII. annum agens ne concivis mei
" monumenta aspernatus viderer quæ patriæ
" maximam gloriam peperere in Quingentulano
" absolvi, et pridie illius dici ad me Epi Vero-
" nensis omnium sanctissimus et officiocissimus
" venerat Jo. Matthæus Gibertus. M.DXXVIII."

July Die Veneris.

We have hitherto regarded the edition of Virgil in folio, printed at Rome by Sweynheym

and Pannartz, as the Editio Princeps, and this is so remarkably scarce, that, except in the Valliere Catalogue, No. 2432, I know not where one has appeared in any collection.

It seems, however, that a more ancient edition than this has lately been discovered in a monastery in Suabia, whence it has found its way to the collection of a noble Earl. The anecdote which belongs to it is rather ludicrous. The good old monks, to whom this, and other valuable books belonged, were not, it seems, to be prevailed upon, by money, to part with them. It happened, however, that they were remarkably fond of Old Hock. For as much of this same Hock as was worth about seven English guineas they parted with this Virgil to a kind friend and acquaintance. This gentleman sold it again to an English dealer in books for 50l., and, doubtless, believed that he had turned his Hock to very good account. I have, nevertheless, heard that the nobleman above alluded to, did not obtain possession of this literary treasure for a less sum than 400l.

ARISTOTLE.

PERHAPS no more beautiful edition of Aristotle has ever been published than the Editio Princeps by Aldus Manutius, in 1495-8.

Renouard, in his History of the Aldine Press, is remarkably accurate, but he has been guilty of one error, by following implicitly a very curious and scarce book, entitled, De Aldi Pii Manutii Romani Vita meritisque in rem Literatam Liber Ungeri Singularis, &c. &c. Vitembergæ. 1653.

It is there asserted, that the first volume of this edition of Aristotle has 268 pages, whereas, in fact, it has 457.

He has, however, avoided another mistake in the above book, which speaks of Aristotle's books (libros) de mechanicis, whereas there is but one, liber unus. Another trifling error of Renouard may, however, here be mentioned. The edition of Dante, printed by Aldus in 1502, contains 244 leaves; Renouard says that it contains 252. It is affirmed in La Serie dell' edizioni Aldine, that the Anchor ought to be subjoined to this edition, and so it is. Renouard asserts the contrary.

Farther information concerning this edition may be obtained by the reader who will be at the trouble to consult the following books:

Maittaire, 1 p. 75 and 79.
De Bure, No. 1275.
Valliere, No. 1218.
Pinelli, 1 p. No. 1191.
Rossi, p. 60.
Askew, p. 31.
Laire, Index, 2 p. 198.

A beautiful copy of this book was purchased at Askew's sale, by Mr. Willet, for seventeen pounds. At the Pinelli sale it was purchased for twelve guineas. At the Valliere sale it produced only 180 livres. At the sale of the Museum Duplicates in 1805 it was bought for ten guineas.

ANACREON.

THE more curious collectors of books may perhaps hereafter not be displeased to know, that of the Anacreon printed at Parma in 1784, there were in all but sixty copies, of which, only six were on large paper. There is one of the latter in the Cracherode Collection. The editor had

intended to embellish the work with various suitable engravings, but the plates were stolen by some person whom he employed, and sold to an English traveller. It has, therefore, only the head of Anacreon engraved from an antique gem. The fact relating to the English traveller, &c. &c. is thus introduced:

" Non ego tibi in mentem revocaro, quantum " detrimenti hac in urbe bonis artibus, optimis- " que studiis importaverit lamentabilis interitus " Gulielmi Tillotii, a quo liberales artes invectæ, " altæ, et præmiis affectæ jugiter fuerant. De " Anacreonte minimis formis elegantissimis a me " edendo cogitaverat, insignis ille rerum ad- " minister: idque, quo esset splendidissime fac- " tum, negotium dederat peritissimo artifici, ut " pro ea qua pollebat mythologiæ cognitione, et " graphidis peritia, totidem excogitaret imagines, " quot sunt odarum argumenta, easque atra- " mento sinico delinearet, adumbraretque, sin- " gulis cantionibus præmittendas. Rem ille ab- " solverat opere exquisitissimo; sed pessimi ho- " minis rapacitate, imagines furtim surreptæ, " utque fertur, Anglo peregrinatori divenditæ. " Nihil ergo ornamenti adieci meæ editioni, præ- " ter poetæ caput, ex antiqua gemma descrip- " tum."

ST. AUGUSTIN.

THE Tract of St. Augustin de arte Prædicandi, printed in Gothic Characters; first by Fust, in 1465, afterwards by Mentelin, 1466, is remarkably scarce.

The Pinelli Copy, by Mentelin, sold for ten guineas. It is in the Cracherode Collection, and came from the Eichstadt Library, having been the property of one John Span, of whom the following account is given in the Necrologia Eichstadt JS. Prædicator, tom. 1. p. 85. Joannes Span, whose initials are at the end of the Cracherode Copy of the above tract, was a Dominican of the Monastery of Eichstadt. He lived about the middle of the 15th century, taught Philosophy and Divinity in Hungary and Germany, and wrote a great deal. He also collected many printed books.

The Tract of St. Augustin de arte Prædicandi, is, in fact, the fourth book of Augustin de Doctrina Christiana.

The copy, by Mentelin, is thus mentioned in the Pinelli Catalogue: De ipsa (Editione) apud præstantiores Bibliographos altum Silentium est ut propterea longe rarissima omnino apparet.

The names of the printers of each edition are ascertained by the two following passages which severally

severally occur in the prefaces. In all other respects the prefaces are alike. In the edition of 1465 are these words:

" Qua propter cum nullo alio modo sive " medio id expedicius fieri posse judicarem, dis- " creto Viro JOHANNI FUST, incole Magunti- " nensi impressorie artis magistro modis om- " nibus persuasi, quatenus ipse assumere digna- " retur onus et laborem multiplicandi hunc li- " bellum per viam impressionis," &c. &c.

In the following year, for JOHANNI FUST, incole Maguntinensi, the words JOHANNI MENTELIN, incole Argentinensi impressorie artis magistro, are subjoined.

Of these editions Lord Spencer has beautiful copies, as well as the Cracherode Collection.

Concerning the edition by Fust, the reader may consult the catalogue of the duplicates of a nobleman's library, sold by Leigh and Sotheby, in 1798. It is the 50th article.

Valliere, p. 174.

The above copy sold for 612 livres.

Sinceri Notiti, p. 37,

Denis Suppl. ad Maittaire, p. 499.

Panzer, v. 2. p. 140.

Concerning Mentelin's edition I refer the reader to

Panzer, p. 1. p. 326, and p. 274.

Laire, Ind. 1. p. 64.

Meerman, 1. p. 58, and Tab. IX.

Valliere, 1. v. p. 173.

The above copy sold for 850 livres.

Denis, Suppl. ad Maittaire, p. 498.

ARATUS.

THERE is a curious and valuable edition of the works of Aratus in the Cracherode Collection, ornamented with remarkably good engravings for the time.

The book has this title: Hug. Grotii Batavi Syntagma Arateorum opus Poeticæ et Astronomiæ Studiosis utilissimum.

The prints afterwards appeared in a separate publication, as is certain from the following note by Mr. Cracherode in his copy.

Figuræ quæ in hoc opusculo ære expressa inveniuntur, postea seorsum excusæ prodierunt, hoc titulo, Jacobi de Gheyn, Aratea Phænomena sive Signa Cœlestia XLIIII. iconibus expressa. Amstelod. 1621. Fol.

AKENSIDE.

Written by Mark Akenside in a Copy of the Pleasures of Imagination presented to Jeremiah Dyson, Esq.

VIRO conjunctissimo
Jeremiæ Dyson
Vitæ, morumque suorum duci
Rerum bonarum socio
Studiorum judici
Cujus Amicitiâ
Neque Sanctius habet quicquam
Neque optat Carius
Hocce opusculum
(Vos O tyrannorum impuræ laudes
Et servilium blandimenta poetarum
Abeste procul)
Dat, dicat, consecratque
Marcus Akenside
XVII Calendas Jan. A Æ C. MDCCXLIV.

ANTONINI

ITINERARIUM.

NIC. Bergierius in libro 3^tio^ Historiæ suæ de viis Publicis Imperii Romani plurima explicat in hoc Antonini Itinerario et ubi opus sit, corrigit, ipse etiam ab interprete suo Henninio in Græviano Thesaurus sæpe correctus.

Plane etiam demonstrat in Cap. 36, 37 et 38 illius libri, Hieron Surita ad paginas 80, 81, &c. Itinerarii perperam legisse Legion, pro leuga? sc quæ fuit legio xx. vice, quæ sunt seu fiunt leugæ xx., &c. vide plura de absurditate istius lectionis in cap. 41.

Adjutus fuit Doctissimus ille advocatus Rhemensis, MS° quodam a Bibliotheca Thuani quod non vidit Surita aut And. Scholtus ejus Editor. V. Hist. p. 472.

The above is transcribed from a copy of the Itinerary of Antoninus in the Cracherode Collection, formerly in the library of Mr. Bridges.

CATULLUS.

THE edition of Catullus, printed at Venice in 1475, by Jo. de Colon, is not the first, as Broukhusius has asserted, though probably it is a very exact copy of it. See Panzer, Annal. Typog. v. III. n. 189.

The Editio Princeps was printed by Spira, at Venice, in 1472. This of 1475, is the second edition. Both the first and second Editions are in the Cracherode collection.

The reader who wishes further information on this subject, may consult as under:

Smith.
De Bure, No. 2643.
Valliere, No. 2422.
Maittaire, 1 p. 350.
Pinelli, 2 p. No. 4496.
Panzer, 3 p. 108.
Rossi, p. 64.
Laire, 1 p. 358.

The more curious reader of Catullus may find an interleaved copy of the Elzevir Catullus, enriched with many curious and valuable notes, in the British Museum.

QUINTUS CALABER.

THE Princeps Editio of this author is remarkably scarce, and Bibliographers are much divided about its date, as it is printed without any. It is one of the most beautiful of the Aldus books; and although it is generally supposed to have been printed in or about 1521, I have very little doubt but that it was much earlier, probably in 1505.

The works of Tryphiodorus, and the Rape of Helen, by Coluthus, are subjoined to this edition, which Renouard omits to mention.

DEMOSTHENES.

THERE were two editions of the Orations of Demosthenes, published by Aldus in the same year, namely, in 1504. They differ materially from each other; the first is the more elegant, on finer paper and a better type. The Anchor is also very different. The first edition is the most rare, but as Aldus had the use of many manuscripts for the second, this may be considered

dered as the most valuable. They are thus to be distinguished: the first edition has the Dolphin only in outline, and unshadowed; the second has the Anchor shaded. There are other marks of difference, but these will be sufficient for the collector's purpose. There are beautiful copies of both editions in the Cracherode Collection. One of these editions was purchased by Earl Spencer from the Pinelli Library, for 5l. 17s.

EPISTOLÆ

OBSCURORUM VIRORUM.

THIS work, which was written to expose the errors and absurdities of the monks in their writings as well as in their morals, was, by a decree of Leo the Tenth, condemned to the flames. This decree was obtained at the price of an enormous sum of money. See the Amœnitates Literar. tom. 9. p. 660.

Jacob Thomasius, in his preface to the letters of Paulus Manutius, affirms, that after the most careful investigation of the fact, he was decidedly convinced, that Huttenus was the author of

Epistolæ

Epistolæ Obscurorum Virorum. Vide Maii notas in vitam Reuchlini, p. 425.

See also Bayle at the article Hochstrat.

Bunckhard's Commentaries de vita Hutteni, p. 169; Niceron, tom. 15, p. 271, &c. &c.

" Hutten a en beaucoup de part au fameux " livre connu sous le titre d'Epistolæ obscuro- " rum Virorium ce qu'il semble reconnoitre lui " meme lorsqu'il parle dans sa lettre a Pirk- " heymer des lamentations publiees contre ces " lettres comme d'un ouvrage fait contre lui."

See also a well written note in the edition of the Tatler published in 1786. It should be remembered that these letters were published before the Reformation of Luther. The author of the note referred to in the Tatler, asserts his belief, that John Cretus, the friend of Luther, was principally concerned in these letters. He rests his opinion on the assertion of Olearius, who reproaches Cretus on this account.

They were first published in 4to. in 1516, there was a second edition in 1516. The third edition contained eight additional letters.

There is a story of Erasmus, who is said to have laughed so violently on reading these letters, that he broke an imposthume, for which he was to have undergone an operation.

See Bayle's General Dictionary, &c. &c.

The very neat edition of these letters published in London, 1710, is dedicated

Isaaco

Isaaco Bickerstaff, Armigero Magnæ Britanniæ Censori.

According to the belief of the Critical Reviewers (See Crit. Rev. New Series, vol. XXII. p. 488, Appendix) this work was the joint production of Ulmit Van Hutten and Cretus Rubianus, alias John Jæger of Dornheim in Theuringen.

HESIOD

AMONG the fragments of Hesiod, published by Dr. Robinson in his splendid edition of that author, is the following, which occurs in Plutarch:

Εννεα τοι ζωει γενεας λακερυζα κορωνη
Ανδρων ηβωντων.

The same idea is found in the Ορνιθες of Aristophanes, and is probably a quotation from Hesiod:

Ουκ οισθ οτι πεντε γενεας ανδρων ζωει λακερυζα
Κορωνη.

Ornithes, L. 610.

PAUSANIAS.

THERE is an error in all the editions which I have seen of this author, so obvious, and at the same time, so easy of emendation, that it may be justly allowed to excite surprize. It occurs in the fifth Book de Eliacis.

Pausanias invites those who may visit Olympia, to contemplate the Alpheus, which he represents as a full and beautiful stream increased by the confluence of other noble rivers. His words are, Το υδωρ του Αλφειϖ πληθει δε πολυ ιδοντι και ηδιϛον, ατε ποταμων και αλλων και λογϖ μαλιϛα αξιων ETI TE ες αυτον ρεοντων.

Now ETI TE cannot be right, in fact it is not Greek. The Greeks would have written και νυν, or ετι και νυν. But Pausanias proceeds to enumerate and describe SEVEN distinct streams which flow into the Alpheus. If, therefore, instead of ετι τε we read επτα, every difficulty will be removed, and the text become consistent and intelligible.

This easy emendation has escaped all the commentators on Pausanias, and among them also Facius, the last editor. It was pointed out to my observation by my learned friend, Professor Porson.

HENRY

HENRY STEPHENS.

CONSIDERABLE doubts have prevailed among scholars, whether there are or not two distinct editions of the Greek Thesaurus of this very learned Printer. These doubts are founded on some trifling variations which have been discovered in different copies of the Thesaurus, of which the following is a specimen. Where the word δρομας is explained we meet with the term *dromadaire*, which in some copies is printed *adromadaire*.

The Prolegomena, also, in different copies, are found to vary materially, and are sometimes to be seen printed in different types; nevertheless, I am decidedly of opinion, that there is but one edition of this elaborate work. In so very arduous and extensive an undertaking it may easily be imagined, that various inaccuracies were discovered and corrected in its progress. No variation has hitherto been pointed out of sufficient importance to justify the supposition that there are two distinct editions. They are principally such as I have pointed out above, under the word δρομας.

As to the Prolegomena, we have perpetual examples of Title Pages, Prefaces, &c. &c. being reprinted, and prefixed to an old edition, in

order to make it wear the appearance of a new one. Nor is it at all improbable that Henry Stephens himself might be influenced by some such consideration.

I have one example of this kind immediately in my recollection, of Reiske's edition of the Orations of Dion Chrysostom. This was actually printed in 1784, yet some copies are to be found with the date of 1792, which was merely a trick of some bookseller, to have it believed that there were two editions.

The following letter from Henry Stephens to Joseph Scaliger is copied from a very rare collection of letters to Scaliger from the most distinguished personages in Europe, published by Jaques de Reves, of which book I have elsewhere made mention:

MONSIEUR depuis la response que je fies à vostre seconde lettre, j'ay eu quelque esperance d'avoir ce bien de vous voir par deça avant la fin de Juin. Mais à ce que je puis entendre, il ne me fault plus vous attendre. Ce que est cause que je vous escry d'une chose laquelle je reservois à vostre venue. C'est qu'il vous plaise me donner vostre advis touchant l'edition d'Aristote, car je suis fort sollicité de la faire par colomnes avec le Latin vis-à-vis du Grec (soit de la mesme forme du Platon, soit de plus petite lettre.) Je suis en doute quels interpre-

enterpretes je doys choisir, se trouvans plusieurs interpretations d'un mesme livre, comme vous scavez. Mais principalement je me trouve en peine touchant ce qui est de la Logique. J'adjousterois les difficultez qui m'empeschent de me resouldre, si je ne m'asseurois, que vous pouvez bien vous en aviser incontinent. Et pourtant de ce poinct je viendray à un aultre, c'est qu'ayant entendu il y a long temps de Monsr. Emery, que inter *Paternas lucubrationes* vous aviez aussi une version des livres de *Historiâ animalium* comme il luy avoit esté asseueré par Monsieur votre frere. J'ay tousiours depuis estimé que je me ferois grand tort et encore plus au publicq si je n'ornois ceste nouvelle edition de ceste nouvelle version; veu mesmement que ledict personnage duquel j'ay eu ce bon advertissement m'asseuroit que ledict Sieur vostre frere avoit fort grande envie qu'elle fust mise en lumiere: lequel desir scachant ne pouvoir estre moindre de vostre part, je veux aussy par ma briefueté monstrer, l'asseurance que j'ay de n'estre point esconduict. Ce sera donc l'endroict, ayant apres vous avoir salué de mes plus affectionnees recommendations, je prieray Dieu,

Monsieur, vous tenir en sa saincte garde & protection. De Paris, ce 28 de Juillet, 1584.

Votre affectionné amy & serviteur,

HENRY ESTIENNE.

SIMPLICIUS

IN EPICTETUM.

IN the quarto edition of the Commentaries of Simplicius on Epictetus, published at Leyden in 1640, with the notes of Salmasius, there is a most singular inaccuracy, which indeed prevails in all the editions and all the manuscripts, one only excepted.

In p. 153, l. 14 from the top, are these words: Ξενοφων τας μυριας εκεινας διεσωσε, after which is added και των Ολυμπιων εξεκηρυθη, which seems to have no meaning, even as amended by Wolfius. The truth is, the manuscript from which the Commentaries was printed had lost a leaf. Fortunately for Literature, the Lacuna has been supplied. Schweighæuser, whose various editions of the Classics, and of Epictetus in particular, have obtained him such high credit, has procured the use of a manuscript from the Royal Library at Paris which possesses the part lost. This will be found in his edition of Epictetus.

His Commentaries on the fact, and emendation of the inaccuracy, are well worth the scholar's serious attention, and may be seen in the sixth volume of his excellent work on Epictetus, p. 349. 50.

The

The words of Schweighæuser well deserve a place here:

Erat lacuna, orta ex jacturâ integri folii, quod e vetustissimo aliquo codice, qui communis omnium istorum fons fuit, exciderat. Istam lacunam ex optimo nostro codice Pa. qui continuo tenore ea omnia, quæ hic adposuimus, persequitur, explere nobis contigit; quod et nobis eo jucundius accidit, et lectoribus hujus libelli eo gratius futurum confido, quod cum per se pulcerrimum est argumentum hoc ipso loco a Simplicio tractatum, tum vero miro quodam respectu ad tempora simillima eis, quæ haud ita pridem ipsam nostram rempublicam oppressam tenuerant, memorabile. Bonâque insuper fortunâ accidit, ut toto hoc loco ita satis emendata (præter morem) fuerit codicis nostri scriptura, ut nulla magnopere difficultate prematur auctoris sententia.

HOMER.

Homeri Ilias. Turnebus. Paris. 1554. *Gr.*

THE copy of this excellent edition in the Cracherode Collection was purchased at the sale

of Mr. Bridges's Library. The price was six guineas.

This is the particular copy, upon which Maittaire made the following observation:

Vidi inquit in Viri Cl. Johan. Brydges arm. bibl. Turnebianum Homericæ Iliados codicem ad cujus finem adnectuntur Homeri Batrachomyomachia et Hymni, Græce: eodem Typorum genere, eodem in singulis paginis versuum numero, eâdem ante titulum florulenta decoratione, quæ Iliados initio præponitur. Ciphræ autem in prima pagina sunt 427 in ultima 498. Signatura horum opusculorum prima est E— Unde cum nulla sit inter et Iliados et istorum Ciphras signaturasque continuatio, nemo non conjiciet aliquid, cujus nulla adhuc mihi fuit notitia fuisse aut interjectum, aut aliquando forsan interjiciendum. Oportet certe præivisse 426 paginas, quæ Odysseam continere potuerant. Neque longe aberit calculus si inter illarum paginarum et Odysseæ totius versuum cum argumentorum lineis, numerum proportionem ex conjectura instituas.

Annal. Typog. Tom. 3. p. 647.

The fact abovementioned by Maittaire is very extraordinary, and leaves ample room for conjecture. It is not improbable that Turnebus did intend, at one time or other, to print the Odyssey in the same form and size, so that the purchasers of the Iliad might be at liberty to complete

complete their copy. The fact is, as Maittaire states it. The Iliad ends at p. 554. The number of the page where the Batrachomyomachia commences, is 427, leaving a number of pages sufficient to comprehend the Odyssey.

At the end of this copy of the Turnebus Homer, in the Cracherode Collection, are these lines:

Read Homer once, and you can read no more,
For all books else appear so mean, so poor:
Verse will seem prose, but still persist to read;
And Homer will be all the books you need.

NOVUM TESTAMENTUM GRÆCE.

Argentorati apud Wolfium Cephalæum, Anno 1524.

IT is remarkable of this edition, that the celebrated passage, 1 John v. 7. is altogether omitted. So also is the 26th verse of the eleventh chapter of St. Mark.

In this, and in most other respects, this edition is nearly a copy of the Editio Hagenoensis, printed in 1521.

Hagenau is a city in Germany, in the Circle of the Upper Rhine and Landgrave of Alsatia, once Imperial, but now subject to the French.

This edition of Hagenau is among the most rare and curious of the editions of the Greek Testament. There is a beautiful copy in the Cracherode Collection enriched with many curious and important manuscript notes.

I subjoin the description of this edition for the benefit of the curious collector.

Hagenoæ in ædibus Thomæ Anshelmi, Badensis, mense Martio, anno salutis nostræ MDXXI.

PSALTERIUM.

In Quatuor Linguis Hebræa, Græca, Chaldæa, Latina.

Impressum Coloniæ MDXVIII.

IN the beautiful copy of the very rare edition of this Psalter, which is preserved in the Cracherode Collection, the following note occurs in the hand writing of Mr. Cracherode himself:

Evulgavit hanc rarissimam Editionem Johannes Potkenius Germanus, Vir linguarum Orientalium gnarus, et Ecclesiæ S. Georgii Coloniensis

loniensis præpositus. Opinione se deceptum intelligit qui *Versionem Chaldaicam* in hoc libro quærit. Reipsa enim est Psalterium redditum Linguâ *Æthiopica*, quam iis temporibus Chaldaicam vocare solebant. Vid. Jo. Ludolphi dissert. de Lingua Æthiopica. Idem Potkenius jam anno 1513, Psalterium et Cantícum Canticorum Chaldaice ut titulus fert, sed verius Æthiopice, in 4to. cum Præfatione Latina Romæ ediderat, id quod ex ejus epistola nostræ editioni adjecta adparet.

Conf. Maittaire Annales Typogr.
t. 11. p. 122.

Mr. Cracherode's copy of this edition of the Psalter was purchased at the sale of the Pinelli books for 4l. 5s.

HEARNE.

Acta Apostolorum Græco Latine, Litteris Majusculis E. Codice Laudiano, &c. &c.

THE very curious manuscript of the Acts of the Apostles, from which this book was printed, is preserved in the Bodleian Library. It is spoken of by Wetstein in the Prolegomena to his edition of

of the Greek Testament. Amsterdam. 1730. Cap. iv. n. iv. p. 34.

To the disgrace of opulence and our country, when the learned Hearne published Proposals for printing no more than 120 copies of this book, he could only obtain the names of 41 subscribers, nor dispose of more than 76 copies.

There is a beautiful copy of this book in the Cracherode Collection, which is enriched by many excellent notes by De Missy. He has taken the pains to enumerate the subscribers and copies; and beneath has written:

O Tempora!
O Mores!

Apres cela Docteur va pâlir sur la Bible!

De Missy's notes, in the Cracherode Copy, demonstrate great acuteness, familiar acquaintance with all critical writers on Theology, and profound erudition.

I subjoin one or two specimens to induce the Theological Student to examine it more closely;

P. 206. ETADSUMPTI.

Conjicio antiquam hujus loci lectionem fuisse *et-adsumptis forensium viris quibusdam nequissimis; non obedientes et turba factā conturbabant*, &c. Heic forte adsumpti pro adsumptis ex corrupta vel imperfecta pronuntiatione ut infra, p. 17, ubi *hi* pro *his*.

P. 212. INSINUAS.

Varia

Varia Lectio vocis proxime præcedentis *Infers.* Translata vero in textum varia lectio cum locum occupasset, vocum *in aures,* hæ voces inconsulto fuere omissæ, vel si mavis consulto: sed eo consilio ut deleta deinde (quod tamen non effectum fuit) voce insinuas in ejus loco poneretur *In aures.*

P. 219. ET MISERANS.

Pro migrans, ut notat Editor. Nota insuper nonnullos pronuntiatione *migrans* ac si scriptum esset *mijerans,* vel *migerans:* unde facilis transitus *ad miserans,* cum nonnulli porro sint qui *je vel ge* ita pronuntiant ut vix distingui queat a se vel *ze.* Confer Annotationem in Act vi. 5.

P. 272. INDAMASCUM.

Nullam in hoc versu novi varietatem ante vocem ΕΥΣΕΒΗΣ. Ad hanc vero vocem varietates notantur non prorsus aspernandæ. Notabilis etiam additio Εν Δαμασκω post κατοικεντων.

Integram forte pericopen respicit Asteriscus.

NOVUM TESTAMENTUM GRÆCUM.

IN his Copy of Bowyer's edition of the Greek Testament, reprinted by Nichols, Mr. Cracherode had

had written various notes, quotations and references. These were all torn out and destroyed at his own particular request, thus written by himself in capital letters on the first interleaf of the book.

IT IS MY EARNEST DESIRE THAT ALL NOTES, QUOTATIONS AND REFERENCES, WRITTEN UPON THE INTERFOLIATIONS OF THESE TWO VOLUMES OF THE NEW TESTAMENT, MAY BE CAREFULLY TAKEN OUT AND DESTROYED. C. M. C.

This request has been faithfully complied with. We respect the piety of the act, but lament the loss which Biblical learning must have sustained.

SACROSANCTA QUATUOR JESU CHRISTI, D. N. EVANGELIA.

Arabice Scripta, Latine Reddita, Figurisque ornata. Romæ. Ex Typographia Medicea. 1619.

THE beautiful copy of this book preserved in the Cracherode Collection, formerly belonged to Trinity College, Cambridge. It was purchased

chased at the sale of the Duplicates of that Library.

At the end, Mr. Cracherode has written the following note:

Prodiit Versio Arabica Quatuor Evangeliorum Romæ ex Typographia Medica. 1590. Fol.

In fronte Libri legitur Annus 1590, ad calcem 1591. Quinam hujus versionis Auctor? Unde ea desumpta sit? prorsus ignoratur. Eadem prorsus Editio repetita est An. 1619, vel potius novus tantummodo titulus operi præfixus est.

It is certainly not a little singular that the author of this Arabic version should be totally unknown to Bibliographers.

PSALTERIUM.

Hebraicum, Græcum, Arabicum, et Chaldeum, cum tribus Latinis Interpretationibus et glossis. Impressit miro ingenio Petrus Paulus Porrus, Genuæ, in ædibus Nicolai Justiniani Pauli, &c. &c. 1516.

Justinianus was assisted in this curious and now scarce edition of the Polyglott Psalter, by Jacob

Jacob Furnius and Baptista *Cigala.* This circumstance, not generally known, appears from a note on the 78th Psalm.

Hæc suprascripta Carmina passim habent in cunctis Græcis codicibus in principio hujus Psalmi, quæ et ipsem et nostro octaplo inserere volui, additis duabus Latinis interpretationibus quam alteram ex tempore lusit Jacobus Furnius jure consultus insignis, et in Græcis literis etiam Hermolai testimonio nemini secundus, qui in castigatione Græca mihi maximo adjumento fuit. Alteram vero etiam extemporanee cecinit Baptista *Cigala* Orator et Literarii ludi Preceptor doctissimus, quem in correctione Latina adjutorem mihi ascivi.

By way of commentary on the 19th Psalm, v. 4. " Their words are gone to the end of the " world," Justinianus has inserted a very curious sketch of the life of Columbus, an account of his discovery of America, with a very singular description of the inhabitants, particularly of the female native Americans.

I insert, by way of specimen, the beginning of this sketch, hoping it may induce some curious student to peruse and translate the whole:

" Et in fines mundi verba eorum."

Saltem temporibus nostris quibus mirabili ausu Christophori Columbi Genuensis, alter pene orbis, repertus est, Christianorumque cetui aggregatus. At vero quoniam Columbus frequenter

quenter prædicabat se a deo electum et per ipsum adimpleretur hæc prophetia, non alienum existimavi vitam ipsius hoc loco inserere.

This, perhaps, is a circumstance in the life of Columbus not generally known, that he should boast himself to be the person, appointed by God, to fulfil the prophetic exclamation of David.

A beautiful copy of this Polyglott edition of the Psalms is preserved in the Cracherode Collection, and was formerly in the possession of the learned De Missy.

A copy on vellum was sold at the sale of the Duke de Valliere's library for 192 livres. It was purchased by De Bure.

LUCIANI.

Opera omnia Gr. Florent. MCCCCLXXXXVI. *Fol.* EDITIO PRINCEPS.

It is a very singular circumstance of this first edition of Lucian, that in the title page, the book is professed to contain the Icones, as well as sundry works of Philostratus. But nothing of Philostratus is to be found in it; nor does the table

table of contents at the end of the volume refer to any.

This remarkable fact is thus mentioned in a note to be found in the beautiful copy of the first edition of Lucian, preserved in the Cracherode Collection.

In titulo editionis Luciani Florent. 1496. Philostratorum opera pleraque tanquam Lucianeis addita indicantur quidem, neque tamen in toto libro inserta deprehenduntur, imo pinax ipse ad calcem operis post subscriptionem adjectus et quæ toto volumine continentur indigitans, de Philostrato nec verbum habet, ut proinde Editio Aldina.——Plerorumque utriusque Philostrati operum quæ cum Luciano ann. 1503, in lucem emissa est pro principe sit habenda, quemadmodum pro tali habetur a Fabricio, aliisque fere omnibus.

V. Biblioth. C. de R. p. 65.

This reference is to the Catalogue Raisonné of Count Revintzki, whose library was purchased by Earl Spencer.

A copy of this first edition of Lucian was sold at the Pinelli sale for eight guineas and a half. At the sale of the Valliere Collection it produced 720 livres. At Askew's sale, a fine illuminated copy was bought for 19l. 8s. 6d.

Neither De Bure nor any of the Bibliographers make mention of the singularity recorded in this article.

NOVUM TESTAMENTUM GRÆCUM.

Studio et labore Joannis Millii, S. T. P.

I HAVE before had occasion to mention, with respect, the name of Cæsar De Missy. He was a profound scholar, an acute critic, and above all, a most excellent Theologian.

This will sufficiently appear from an edition of the Greek Testament, preserved in the Museum.

It formerly belonged to De Missy, and is enriched with innumerable notes from his pen. I transcribe a few of them, hoping they may serve as an inducement to the Student in Theology to consult the volume itself.

(1) In the Prolegomena, p. 131, these words occur in the text:

Paulo post evulgatam hanc editionem [Robert. Stephani] prodiit jam Bezæ alia quædam, &c.

Upon which De Missy remarks:

Cur Bezæ dicatur hæc editio ego quidem non video: imo et contrarium videre mihi videor, tum quia in Epistola nuncupatoria Henricus Stephanus sic loquitur; "non solum autem otium sed "etiam præsentia Theodori Bezæ mihi defuit," tum quia lectiones admittit diversas ab iis quas

Beza sive ante secutus fuerat, exempli causa. *Jac.* IV. 5. ὑμιν pro ἡμιν et Apoc. XII. 14. ὁπως τρεφηται pro ὁπου τρεφεται. Sic porro Heb. x. 2. καν for εκ αν vel pro αν, quibus de lectionibus vide ejusdem Stephani verba p. 23, laudatæ a Millio præfationis.

(2) P. 303. Acts, chap. xix. v. 26.

ου μονον Εφεσου, αλλα σχεδον.

The Cambridge MS. as Mills observes, reads αλλα και.

Upon this De Missy remarks:

Genuinum videri posset αλλα και, quia vix alibi reperies αλλα sine και quando respondet αλλα precedenti ου μονον. Vulgatam tamen lectionem solicitare nolim. Vide Lambert. Bos Ellipses Græcæ, p. 325, ubi se animadvertisse dicit, deesse aliquando copulam και etiam post αλλα, quando in priore membro præcessit ου μονον. Exemplumque profert ex Oppiano Κυνηγ. I. 159. Cui præter hoc ex Luca aliud addere possis ex Paulo, Phil. ii. 12, aliudque ex Johanne Epist. cap. v. ver. 6. Immo ex ejusdem Evangelio duo loca huc referre non esset absonum. Vide Joh. XI. 52. et XII. 9.

(3) Luke C. xiv. v. 34.

εν τινι αρτυθησεται.

Al. αλισθησεται. In variis lectionibus quæ ad calcem Editionis Carolæ Guillard, Paris. 1543.

Millius in Appendice editionis suæ Oxoniensis pro αρτυθησεται legendum monet αλισθησεται (vel potius

potius, ne errorem sequar typographicum, ἀλισθησεται, cum spiritu aspero.) Quod cur monuerit nec ipse forte dicere potuisset, cum in editione Stephanicâ tertiâ ut et in cæteris omnino legatur αρτυθησεται. Hoc tamen ejus monitum quantumvis absurdum prorsus a Kustero supprimi non decebat.

(4) The following note is introduced to shew the minuteness of his critical discrimination.

1. Epist. ad Corinth. C. xiii. v. 3.

Και εαν παραδω το σωμα μου ἱνα καυθησωμαι.

Ego quidèm ortam conficio hanc lectionem in describendis Græcis Codicibus, ex malè perceptâ dictantis pronuntiatione. Ita enim interdùm pronuntiatur Θ ob aspirationem, præcipuè inter duas vocales, ut ferè idem sonare videatur atque X. Undè et factum credo ut Act. vi. 5. pro ANTIOXEA, in Codice Bodleiano (qui Millis est Laud. 3.) scriptum fuerit ANTIOΘEA. Sic enim scriptum fuisse verisimilius omninò mihi videtur quam ANTIΘOEA, ut visum est Hearnio, qui quidem codicem inspexit, sed et ipse monet erasam ab aliquo partem litteræ, quam judicat fuisse O, quam vero conjicio fuisse Θ. Notandum tamen illam nunc semi-erasam speciem ferre τῦ C: hoc autèm idem ferè sonare ac Θ. Forte deleta erat media lineola cum facta erasio. Forte et ipse scriba, formato O, maluit mutare illud in C, quam in Θ.

(5) 2. Epist. ad Corinth. C. iii. v. 2.
γινωσκομενη και αναγινωσκομενη.

Apostoli mentem fuisse suspicor ut legeretur αναγινωσκομενη και γινωσκομενη, inverso scilicet receptæ lectionis ordine, restituta vero gradatione qua crescere debet oratio. Licet enim majus quid præferre videatur composita vox αναγινωσκομενη quam simplex γινωσκομενη (unde forsitan orta nativi ordinis inversio, quæ nostros jam occupat Codices) reipsa tamen dubitari vix potest quin majus quid insit huic voci simplici quam compositæ. Eruditum Lectorem rogatum velim ut locum attendat, ubi ad hæc Pauli verba respicere mihi quidem videtur Origines eademque imitari, dicendo ὁ νομος μη νοεμενος ὑικρον ὑδωρ εστιν. εαν δε ελθη το ξυλον ιησε, ἡδιςος γινεται, αναγινωσκομενος και γινωσκομενος. Vide Origenis in Jeremiam Homil. x. Editionis Huetianæ, tom. i. p. 108. D.

(6) My last specimen is taken from the celebrated passage, 1 John v. 7.

Tertullian being quoted in the notes, "Cæterum de meo sumet (Paracletus) sicut ipse de Patris, ita connexus Patris in Filio, et Filii in Paracleto, tres efficit cohærentes, alterum ex altero. *Qui tres* UNUM *sunt*, non UNUS, quomodo dictum est, Ego et Pater *unum* sumus," &c. &c.

Upon this De Missy remarks thus:

Hic aliquid subolfacio. Videtur Tertullianus lectionem rejicere quorundam Codicum in quibus

erat,

erat, *et tres unus sunt.* Poterat nimirum hæc lectio manasse ex Græcis και οι τρεις εις εισιν. Supposita enim in quibusdam tali lectione cæterarum rationem dare poteris, vero admodum similem. Aliquis nempe, cui εις displicebat (ob causas a Tertulliano jam indicatas) ad oram libri scripserit εν, sive ex conjectura sive aliqua fretus auctoritate. Inde Lectio Consilii Lateranensis οι τρεις εν εισιν, subrogata in locum prioris εις correctione marginali εν. Sic in aliis emphaseως gratia adjici potuit articulus το. Inde lectio auctoris supra laudati, cujus *disputatio in Concilio Nicæno* habita, hanc textus partem his verbis refert και οι τρεις το εν εισι. Alii demum (quasi in loco de Tri-una Deitate, tri-unam lectionem voluissent) mutato tantum spiritu et accentu voculæ εις, ex tribus jam memoratis lectionibus quartam quandam conflantes, vel si mavis restituentes, legendum nobis transmiserunt, και οι τρεις εις το εν εισι. Vide ad p. 583 notam ζ. Attende et locum *Cassiodori* in *Complexionibus*, ubi legisse videtur, *Et hi tres* UNUS *est.*

The above notes were taken without any particular care as to the selection, but will serve to satisfy the Theological Student, that the book from which they are transcribed will amply repay his attention.

PRUDENTIUS.

IN the very rare edition of this author, purchased by Mr. Cracherode at Dr. Askew's sale, is the following note in the hand writing of Dr. Askew.

Est hæc vetusta *Aldi* Senioris et a diligentissimo Maittairio prætermissa Editio. Aldus in Præf. ad Dan. Clarium Parmensem hæc inter alia habet, "Prudentius primus ex Christianis Poetis, qui in manus nostras pervenerunt, et usque Britannis oritur, cum jam mille et centum annis et plus eo delituisset, exit in publicum typis nostris.

Juvencum, Sedulium, Aratorem, quos tam diu typi nostri parturiunt, &c. perbrevi parient. Unde apparet hanc Collectionem adhuc ante Poetas Christianos A. 1501, apud Aldum editos, prodiisse.

This note was copied by Dr. Askew from a tract by Giretus in C. Th. Vngeri Dissertationem, but it is evidently a mistake. The letter of Aldus to Clarius abovementioned, is printed from the Aldus edition of the Poetæ Christiani in 1501; but the book itself is evidently from another Press.

This was the opinion of Mr. Cracherode, who did not, however, say from what printer he believed

lieved it to come; he, however, has written in the book itself, "Liber *plane* alius videtur esse "preli, aliusque Typographi."

After a careful examination, it seems to me to have been produced at the Junta Press.

NOVUM TESTAMENTUM GRÆCUM.

CANT. BUCK.

THE following cannot be deemed among the most uninteresting Anecdotes of Literature.

This edition of the Greek Testament, printed at Cambridge, by Buck, in 1632, has ever been admired for the perspicuity of its type, as well as for the accuracy of its typography. But it is by no means generally known, that the types were borrowed from the Sister University of Oxford.

Lord Pembroke was, at that period, the Chancellor of the University of Cambridge, and there is said to be a letter in existence from his Lordship to the Curators of the University of Oxford, entreating from them the loan of their Greek types, *as they made no use of them themselves.*

The University of Oxford has, since the above period, which is almost two hundred years ago, so often and so honourably distinguished itself by the numbers, the beauty, and the value of its various publications of the Greek Classics, that the above anecdote, I am persuaded, will not excite from any of its living members ought but a smile of good humour.

PLINII SECUNDI

Epistolarum Libri VIII. *Editio Princeps.* 1471.

THIS very curious, rare, and beautiful edition of Pliny's Epistles appeared without the name of either place or printer. It contains, however, in the beginning, a sort of description, in the form of an epistle dedicatory from one Lewis Carbo, addressed "Illustrissimo et excellentis-"simo Principi Borsio, Duci Mutinæ ac Regii."

It does not exactly appear who this Carbo was, nor are Bibliographers agreed where this first edition of Pliny's Letters was printed. De Bure conjectures it was at Venice, because the same

same Carbo published at Venice, in 1471, an edition of Cicero's Orations.

Speaking of this edition of Pliny, Maittaire says, Mihi probabile videtur hunc librum excusum fuisse a Christophero Valdarfer, in cujus typographeo Ludovicus Carbo correctoris munere fungebatur.

It does not, however, seem consistent or probable, that the Corrector of the Press should dedicate or write the dedication of the book to an illustrious Prince.

One of the peculiarities of this edition is, that all the Greek passages and quotations are omitted, and a blank left for them to be inscribed with a pen. At this early period, none of the printers had Greek types.

A superb copy of this edition was purchased at the Valliere sale by Count Revickzky for 802 livres, and is now in the possession of Earl Spencer. There is one also in the Bodleian, and one in the Cracherode Library.

TATIANI

Oratio ad Græcos, &c. Oxon. 1700.

IN the beautiful edition of this book, published by Worth, from the Clarendon Press, there is a Dissertation upon Tatian, which the editor says, was communicated to him by the learned Peter Allix, on the express condition, that the name of the author should not be disclosed. See the Monitum ad Lectorem, p. III. of the said Dissertation at the end of the volume.

It now appears, that the author of the said Dissertation, which is very learned and profound, was the celebrated Louis du Four de Longuerue. See the Longueruana, II Part. p. 109.

J'ai fait trois Dissertations Latines sur Tatien, Athenagore, et S. Justin. . e les donnai a M. Alix et la premiere a ete imprimee a Oxford en 1720 dans le Tatien en octavo. Ils esperoient imprimer les deux autres avec les Auteurs qui en font le sujet: mais la guerre vint et elles sont demeurees la. J'avois exigé qu'on ne mettront mon nom a aucune des trois, et on m'a tenu parole sur celle qui est imprimee.

There is an error of the press in the above extract. The edition of Tatian, to which it alludes, was not published in 1720, but in 1700.

PANE-

PANEGYRICI VETERES.

THE first edition of this book is of uncommon rarity. It bears no mark of time or place; but, from the description, it appears to have been printed by Franciscus Puteolanus; and from the following passage in Saxius, Hist. Typog. Mediolan. p. 237, it was probably at Milan, and in the year 1482.

Harum [Orat. Panegyr.] nitidissimum primum exemplar, minio auroque conspersum, atque in pergamena impressum servat Bibliotheca Ambrosiana, quod quamvis adnotatione temporis, quo excusum est, destituatur, assignandum tamen huic anno (1482) censui ex verbis ipsis Puteolani qui dicans illud Jacobo Antiquario Secretario Ducali ait, florentissimas hasce duodecim Orationes editas a se fuisse in gratiam Johannis Galeatii Sfortiæ, *nunc primum pubescentis*, et ad eloquentiam erudiendi: Dux autem ille Mediolanensis natus anno M.CCCCLXIX hoc prorsus tempore pubertatem ingrediebatur.

To this first edition of the Panegyrici Veteres are added, the Life of Agricola, by Tacitus, and for the first time, Petronius Arbiter.

This enables me to correct an error of many Bibliographers, who call the edition of Petronius, published

published at Venice, in quarto, in 1499, the Editio Princeps.

A copy of this Editio Princeps of the Panegyrici Veteres, sold at the Pinelli sale for fifteen shillings. It would at this time, probably, produce as many guineas.

With the copy of this rare book, preserved in the Cracherode Collection, there is bound up, the edition of Dictys Cretensis, printed by Masellus Venia, at Milan, in 1477. In the new edition of Harwood's Introduction to the Classics, mention is made of an edition anterior to this. If there was any such, Masellus Venia had not seen it, and Saxius, in the book above quoted on the publications at Milan in the fifteenth century, expressly says, speaking of Masellus Venia:

Attamen non ociosum atque inglorium in hac urbe moratum ostendit cura quam in edendis alienis operibus per plures annos suscepit. Siquidem Ephemeridem Belli Trojani Dictys Cretensis hoc ipso anno (1477) primus in publicum protulit Mediolanensibus typis, dicavitque magnifico et præstantissimo viro D. Bartholomæo Chalco, Ducali Secretario dignissimo.

That Masellus Venia himself knew of no preceding edition, seems clear, from the complaint in the dedication of his book.

Quod inter tot Scriptores posterioris ævi qui de Trojanorum clade meminere, solus Dictys Cretensis

Cretensis, vir non minus disertus quam prudentissimus, et ad Trojanarum rerum cognitionem necessarius, negligeretur, &c. &c.

Concerning this book, the reader may also consult Panzer, vol. II. p. 30.

TERENTIUS VARRO.

BIBLIOGRAPHERS have been much perplexed about the first edition of this author. De Bure calls the edition, printed at Venice, by John de Colonia and John Manthem de Gherretzen in 1474, the first, but he is evidently mistaken.

I have no doubt but the copy preserved in the Cracherode Collection, without name of place or date, ex recognitione Pomponii Læti, cum ejus Epistola ad Barthol. Platinam, is the first.

Maittaire, indeed, speaks of this as the first edition, but he describes it as having the emendations of Platina, whereas it is only inscribed to Platina. His words are these: p. 307.

Terentius Varro de lingua Latina ex emendatione Platynæ, et Eutropius historiographus, &c.

Maittaire appears to have given but a confused account of this book, for nothing is more certain

certain than that it received no corrections from Platina.

This edition is printed precisely in the same type as that, in which George Laverus printed Eutropius, at Rome, in 1471, sine signaturis, numeris, custodibus ac registro. This may serve to determine the date of this book also.

As Maittaire has said that this edition has received the emendations of Platina, and as the book itself is one of the scarcest in the world, it may be worth while to transcribe the Epistle Dedicatory.

POMPONIUS PLATINÆ SUO.

M. Terentius Varro, togatorum Literatissimus inter innumerabilia volumina ingenii sui, Vir Romanus, et qui solus Asinii Pollionis judicio vivens statuam in Bibliotheca Palatina meruit: XII. libros de lingua Latina scripsit.

In primis tribus de Ethimologia; in secundis tribus unde vocabula sint imposita in lingua Latina et de Poetarum consuetudine, a septimo ad decimum de analogia; in postremis tribus de copia verborum: quorum omnium etate nostra sex corrupti in manibus habentur. Eos monitu Lælii Vallensis magne et singularis doctrine legi summa cura ac diligentia. Vbi librarii litteras mutaverunt, correxi. In his que inscitia penitus corrupit non ausus sum manum imponere ne forte magis depravarem: addidi tamen indicem

dicem per ordinem litterarum, ut qui non nimis curiosi sint facilius inveniant. Tu qui castigatissime omnia inspicis, si laborem hunc laudaveris, habebunt mihi gratias qui legerint. Sin minus, calamo non parcas, quoniam ego et scio non fallor in hac fece hominum tanti te facio quanti M. Tulli, cui dedicavit hos libros sæculo eruditissimo, fecit Varro. Vale.

The above epistle is transcribed without the abbreviations, but with particular regard to the orthography, from which it appears that Maittaire cannot be justified in asserting that this edition had received the corrections of Platina. In the original there is an error of the press; Primis is printed Pirmis.

The former possessor of the Cracherode copy justly calls it "Editio Princeps rarissima et pretiosissima," and tells us that this edition, but in a very indifferent condition, sold at the auction of Smith's books (the English Consul at Venice) for 12l. 16s.

The very imperfect copy in the Valliere sale, which is, doubtless, that described by De Bure, sold for 80 livres. A copy would probably at this time be worth 25l.

In the epistle above quoted, Pomponius Lætus is mistaken in supposing, that the number of books which Varro wrote de Lingua Latina was only twelve: the work consisted of double that number.

Of

Of these, six only are now extant; namely, the 4th, 5th, 6th, 7th, 8th, and 9th.

Pomponius Lætus is farther in an error, when he says that these books were dedicated to Cicero; for the truth is, that only three of them were inscribed to him, namely, the 4th, 5th, and 6th. It is evident, from the beginning of the 4th book, that the three first were addressed to Septimius. Varro says, *De his tres ante hunc feci, quos Septimio misi.*

Hence the first book of the first edition is, properly speaking, the fourth book; the second, the fifth; and the third, the sixth.

That which is called, in the first edition, Analogiæ Liber Primus, is the seventh book. Liber Quintus is the eighth book.

The beginning of the next book is, by an error of the press, in the first edition, not noticed by any title.

The book begins, "In verborum declinationi-" bus," and is properly the ninth and the last of the books which are extant.

The numbers in the Index of the first edition, refer to the pages of the book.

Some farther particulars of this Pomponius Lætus, as well as of Platina, may not be unacceptable.

Pomponius Lætus wrote a Roman History, the first edition of which was published in 1500.

To

To this edition, and to no other, the Life of the Author is prefixed, which contains many curious particulars. Platina wrote the Lives of the Popes. He was a disciple of the celebrated Laurentius Valla, and succeeded him in reputation.

Both Pomponius Lætus and his friend Platina were implicated in a charge of High Treason against the then reigning Pope. Platina had the whole of his property confiscated. But he was so popular, and so exceedingly beloved, that the contributions of his friends more than compensated him for the losses he sustained.

Of Lælius Vallensis, by whose advice Pomponius Lætus undertook the publication of Terentius Varro, I can find no account. I have been sometimes induced to believe, that the copyer of the manuscript may have mistaken Lelii for the abbreviation of Laurentii, as Laurentius Valla must necessarily have been intimate with Pomponius Lætus.

The reader who wishes farther information concerning this curious and rare book, may consult

Smith's Catalogue.
Bauer, V. 4. p. 233.
Panzer, 2 V. p. 205.
Maittaire.
Gaignat, 1 P. p. 363.
Rossi, p. 52.

Of this book Lord Spencer possesses three copies, and the Hunterian Museum three copies.

What I conceive to be the second edition in Hunter's Collection, begins to have the leaves numbered at the eleventh page, which distinction extends no farther than the forty-second page. In all other particulars, this copy coincides with that above described, in the Cracherode Collection.

The Hunterian Collection possesses a copy more ancient, as I believe, than either the Cracherode or Earl Spencer's copies. This is of a more Gothic character, and ends thus:

Finis ejus quod invenitur Marci Varronis.

The Greek words are omitted, and spaces left to be filled up with the pen.

The three editions may be thus distinguished:

1. Without date, printer's name, place, or sign of any kind.
2. Without date, but certainly about 1470.
3. Was printed at Brixia, 1483.

WICLIFF.

It is almost unnecessary to state, that this illustrious personage was the forerunner of Luther, in establishing the principles of the reformation, or that, on this account, he was so obnoxious to the

the court of Rome, that he was the perpetual object of their implacable hatred and unremitted persecution.

His publications were invariably sought after to be destroyed, and perhaps, of all rare books, that which is the subject of this article is among the most rare, on this account. A minute description of it is given by De Bure, in his 628th article. The title is as follows:

Joannis Wiclefi viri undequaque piissimi, Dialogorum Libri IV. quorum primus Divinitatem et Ideas tractat: secundus Universarum creationem complectitur: tertius de Virtutibus vitiisque contrariis copiosissime loquitur: quartus Romanæ Ecclesiæ Sacramenta ejus pestiferam dotationem Antichristi regnum, fratrum fraudulentam originem, atque eorum hypocrisim varia que nostro ævo scitu dignissima graphice per stringit. Anno 1525, in 4to.

There is no name of place or printer, but De Bure thinks, from the resemblance of the type, that it was printed by Oporin, at Basil.

The court of Rome seized and burned every copy that could be procured. Some have thought that there is another work of Wicliff, with the title of Trialogorum Libri IV. But this is not the case, and the mistake has arisen from there being three speakers in these dialogues, namely, Alethia or Truth, Pseudis or falshood, Phronesis or Prudence.

The hatred with which Wicliff was persecuted by the advocates of the court of Rome, did not terminate with his life. His body was dug up some years after his death, burned, and his ashes thrown into the river.

A most beautiful copy of this book, which answers, in every particular, the description given by De Bure, is preserved in the Cracherode Collection.

In a book so remarkably curious and rare, the following short extract from the Prologus by the editor, may easily be excused.

En mitissime ac christiane Lector is (Wicliffus) ipse est qui jamjam sole relucente tenebras ac densissimas lucis inimicas nebulas propulsante, ab inferis solertissimi cujusdam typographi beneficio et opera non vulgari ac longinquis adscitus, in lucem reviviscens prodit, qui ut testantur monumenta noverit quid distent æra lupinis tamen adeo sterile ac infelix erat quo vixit sæculum ut eo quo decet nitore licet pie non potuit aut si potuit minus suæ ætati licuit cælestes sibi datas opes exactius Posteritati demandare.

Again, speaking of Wicliff's body being dug up and burned, he observes:

Decretum enim Libri authorem Johannem VViclefum qui jam diu vitæ suæ temporariæ pensum absolvisset ac sepultum rursus effodi ac ejus ossa cremari statutum est. O Cæcitatem O Vindictam insignem qui ut in humanis ita in

umbris placidissimis cum Christo quiescens magistri nempe Christi Domini sui testis evasit. His paucis Christiane Lector Vale et Typographi operam boni consule.

JAMES I.

THE examples of the Double Acrostic are not very common; they certainly must have cost the composers no small degree of labour and trouble.

In a Presentation Copy of Verses to James the First and his Queen, Anne of Denmark, by Michael Huass, a noble Dane, printed at Paris, is the following, which may serve as a specimen of this sort of composition.

REGNORUM
FLORENTISSIMORUM
ANGLIÆ, SCOTIÆ, FRANCIÆ ET HIBERNIÆ,
Jacobus Rex, Anna Regina
αναγραμματικῶς.
Nonne Fælicissimo tenore, Fama
Regia, Britannicas Iiari Ævi
Habenas, Longum Curet
Rex Regina?

I-ngens pererrat, tutus æquor Navit-A
A-urora lapsum, nec sequens flet Hespero-N
C-ur? NONNE FÆLICISSIMO *rari* tame-N
O-mnes TENORE ÆVI, atque FAMA REGI-A
B-RITANNICAS LONGUM, Britanniæ Juba-R
V-terque REX REGINA CURET impigr-E
S-urgens HABENAS? Impii terror Mago-G
R-uctantis et Neptunus augustus Sal-I
E-n Septicollis, ceu Pelasgus Ilio-N
X-erxis cremet Tarpæia fato Culmin-A

In the original, from which the above is taken, the Acrostics are inserted in two open columns, with a crown as a capital to each, and the capital letters are variously illuminated with gold and different colours.

The writer of the following letter to this same Monarch would not easily have believed, that the Prince his son would afterwards be expelled from his dominions, for his extravagant attachment to that same Babylonish strumpet, on a deliverance from which he thus congratulates the father.

The letter is in manuscript, and prefixed to some congratulatory verses addressed to James, and printed in London, in 1616.

Serenissime et Laudatissime Rex
Mundi hujus Ocelle clarissime.

QUOTIES varias Vari illius Romani Scortiq. Babylonici machinationes, in te

te unctum Domini, tam horrendis tamq. dolendis modis et modis non semel attentatas, fixius penitiusq. mecum repeto: toties, crede mihi Totus et obstupeo: Totus et obrigeo REGI REGUM, (in cujus manibus sortes nostræ fixæ stant, hærentque) eas quas intime pectoris mei thalami concipere possunt, agens gratias, quod te Literarum Sydus, et jubar, a Progenie illa Viperarum, Locustarumq. ubiq. irrumpentium ictibus virulentissimis Sospitem hujusque et sine noxa incolumem conservare dignatus sit. Cumq. ex Divo Augustino instructus sciam piorum αγανακτεσεις ad Deum fusa nunquam fuisse irrita, nec gemitus bonorum qui illum pungunt lacrumas fidelium, quæ illum ungunt esse vanas vel frustraneas: precibus meis toties reiteratis coram cœlica Majestate insto, ut te Communem Literatorum Patrem ac Patronum et subditis tuis paternis et nobis Exteris, qui Virtutum tuarum per Germaniam, Hungariam, Bohemiam, Moraviam, Silesiam, regionesq. longo ordine subsequentes, sumus admiratores ad Ecclesiæ et Reipubl. literariæ magnum incrementum clementer respiciat benigneq. tueatur.

Interim ut observantiam meam humilem et erga te non longe dissita regna jampridem conceptam ac circumportatam publice testatam faciam: en Augustissime Monarcha chartaceum hoc gratumq. animi mei grati τεκμηριον, quod peregrinus ego partim à Turcica in Hungaria, Ty-

rannide omni alio inedio exhaustus, partim à Styrensi illa persecutione in vera veri Evangelii membra totics continuata, exacerbatus, studii mei in te sobolemq. tuam ad optima quæq. prognatam devotissimi arrham esse volui. Quod si tersissimo R. T. M. tis. Genio et ingenio non omnino ingratum fuisse sensero, et beatum me coram aliis prædicavero, et clementem R. T. M. tis adfectum εἰς αἰωνας condignis laudum præconiis ad cœlum us.. evehere audivero.

His Rex inclute,

Vive, vale, flore, per secula longa superstes
Si dignus vatem dilige quæso tuum
Serenissimæ M. tis Tuæ
Obsequentissimus,
FRADELIUS.

The following example of the double Acrostic is taken from Alexander Neville's Lacrymæ Academiæ Cantabrigiensis tumulo nobilissimi Equitis D. Philippi Sidnei sacratæ; a very curious and exceedingly rare tract.

PH-armaca mens spernens mediis stans dira trumphi-S
I-njicit in pectus Sidnei tela Philipp-I
L-ongius ergo fugis saccos O Anglia? numqui-D
I-n cineres differs tua gaudia vertere? nemo-N
P-loratum luget Comitem? cui nulla tuler-E
P-ace, fideque parem, permagni sæcula mund-I
V-i superans, virtute valens sui belliger ict-V
S-ternitur astra petens lenibus Sidneius ali-S

G. FAIRFAX.

ELEGIDIA.

ELEGIDIA

ET POEMATIA EPIDICTICA.

Una cum ad Vivum expressis Personarum iconibus, Impressa Upsaliæ, 1631.

THIS little volume, which is probably unique, contains a collection of very elegant Verses, descriptive of the several persons who then (1631) made a distinguished figure in Europe. Such, for example, as Ferdinand II., Emperor of the Romans; Frederic, Count Palatine; Christian, Duke of Brunswick; Ernest, Count Mansfeld; Sir Horace Vere, our countryman; James the First, of England, &c. &c.

The portraits of all these personages, some of which are remarkably well engraved, are annexed.

I select, as a pleasing specimen of the versification, the following verses, in which Europe is supposed to speak of her own distressed and agitated situation, and the resemblance which the description bears to the present condition of this quarter of the globe, is much too striking to escape the reader's observation.

EUROPA.

EUROPA.

Jupiter assumtâ fallacis imagine tauri
Me rapuit, quondam tactus amore mei.
Impositam dorso per vitrea marmora vexit,
In molli salvam deposuitq. toro;
Mox ubi se confessus erat, vultusque priores
Sumpsit gaudebam succubuisse Deo.
Me quoque blanditiis multoque affecit honore,
Utque suam dominam, mollis amavit amans,
Nunc iterum rapior, sed vi, sed sanguine volvens
Invita exosos cogor inire toros:
Qui rapit, hesperio prodit de cardine monstrum
Sævitiâ me, non motus amore rapit.
Humanos vultus, mentem nec induit unquam
Sed diri mores cum feritate manent.
Non nisi conscendit fœdatus sanguine lectum,
Nil nisi quam spirat, prœlia, bella, neces;
Non mihi blanditias, non ullos reddit amores,
Et torquet Venerem, cæde, furore, minis.
Me quoque servili vinclorum compede vinctam,
Ut vilem servam mancipiumque tenet.
Sic fuit Andromede famulis religata cathenis,
Sic fuit ad duram brachia vincta petram.
Ast illam potuit Perseus exsolvere vinclis,
Sed me, bis miseram, solvere nemo potest.

The following lines are descriptive of Sir Horace Vere, who commanded in the Netherlands, in the service of the States:

HORATIUS VEHR ANGLUS

Dux Copiarum Britannicarum in Palatinatu.

Me Rex Jacobus parvo cum milite misit,
Subsidio genero, constituitque ducem;
Moxque Palatinas jussit defendere terras,
Sed nec vires, nec tela, nec arma dedit.
Non potui durare diu, sed cedere campo
Me major vis et dura coegit hyems.
Quis cum majori decertet viribus impar?
Est Virtus fato cedere consilio.

The Sir Horace Vere abovementioned, was brother to the celebrated Sir Francis Vere, whose Commentaries, written by himself, are among our scarcest books in English literature. There is a print of Sir Horace Vere in the Commentaries of Sir Francis, which has a strong resemblance to that which appears in the volume, from which the above extracts are taken. Above the head is the motto of the family: " Vero " nihil Verius."

This Sir Horace Vere was afterwards created Baron of Tilbury.

PASQUILLORUM

TOMI DUO.

Quorum Primo versibus ac rhythmis, altero soluta Oratione conscripta quamplurima continentur, ad exhilarandum, confirmandumque hoc perturbatissimo rerum statu pii lectoris animum, apprime conducentia.

Eleutheropoli MDXLIIII.

I HAVE transcribed the whole title of this most curious book, on account of its extreme rarity.

The following account of it was written by the learned Dr. Maty, formerly of the British Museum.

COLLECTIO hæc rarissima, Basileæ, apud S. Oporinum, a Coelio Secundo Carione, ut creditur, fuit edita. Constat carminibus satyricis libellisque famosis contra Papas Romanamque curiam variis locis conscriptis. Plures in Italia ipsa lucem primam viderunt, alii Germanum Equitem Ulrichum Huttenum, acerrimum Papisticæ causæ inimicum Lutherique vindicem, auctorem habuerunt. Inter illos Dialogus, qui dicitur Julius exclusus et Erasmo fuit tributus, primas

primas meretur. Non mirum ergo hunc librum a Pontificiis fuisse conquisitum peneque destructum. Saltem hoc credebat Daniel Heinsius, qui, quum Venetis esset anno, exemplar Pasquillorum ingenti prætio sibi comparavit. In capite hujus exemplaris, quod deinde in Hohendorfianam Bibliothecam transivit, hos versus, ut testimonium summæ raritatis operis, manu sua adscripsisse fertur;

> Roma, meos patres igni dedit, unica Phœnix
> Vivo, aureisque veneo centum Heinsio.

In hoc tamen fuit bonus vir deceptus; supersunt enim plura ejusdem libri exemplaria in variis Bibliothecis publicis, nec raro in auctionibus Germaniæ invenitur, licet semper satis caro vendatur, et ob intrinsicum valorem opusculum a bibliophilis avide exquiratur. Qui plura de illo libro scire cupiunt, consulant SALENGRE in Mem. de Lit. T. II. p. 203—232. *Vogt.* Cat. libr. rar. Hamb. 1738, et præsertim, CLEMENT Bibl. sub nomine Curionis. Notæ scriptæ quæ in nostro exemplari inveniuntur nec frequentes, nec antiquæ, nec magni pretii videntur.

Nov. 20, 1758. M. MATY.

One or two specimens from this very rare book will require no apology.

De

De indulgentiis Julii

Fraude capit totum mercator Julius orbem,
Vendit enim cœlos, non habet ipse tamen.
Vende mihi quod habes, nam quo pudor, ut mihi vendas,
Ipsum te Juli cujus egere vides.
Quin fera centimanos emittat terra Gigantes,
Julius expulso vendat ut astra Jove.
Donec enim cœlos alius regit, et tonat inde,
Non ego tam magni muneris emptor ero.

In Leonem x. Ac. San.

Sumere maternis titulos cum posset ab ursis
Cæculus hic noster, maluit esse Leo.
Quid tibi cum magno commune est talpa leone?
Non cadit in turpes nobilis ira feras.
Ipse licet cupias animos simulare leonis:
Non lupus hoc genitor, non sinit Ursa parens
Ergo aliud tibi prorsus habendum est Cæcule nomen.
Nam cuncta ut possis, non potes esse Leo.

De Romæ Petulantia.

Marti olim complexa Venus poscebat amantem
Munus, quo nullum majus in orbe foret.
Ille Stygem jurat, danti quodcunque daturum,
Et Romam tota cum ditione dedit.
Martia Roma prius fuerat, Cithereia nunc est,
Cesserunt Aquilæ, signaque Passer habet.
Roma caput scelerum, nivei jactura pudoris,
Exitium fidei, luxuriæque parens.
Sola Venus dispensat opes, dispensat honores,
Sola facit, serva quicquid in urbe libet.
Extollit, magnosque facit sapientia turpis:
Sit procul, in tenero cui sedet ore decor.
Tartara sunt molli potius adeunda juventæ:
Si non est alius, sit tibi barba comes.

The

The following is taken from the Epigrams of Andreas Marianus, "Ruinarum Romæ," lib. 2.

Ille ego Pasquillus, fama notissimus Orbi,
Sto lacer et laceris vatibus exitium;
Et quamvis videar formam variando quotannis
Ridiculum pueris, et sine mente caput,
Officium Censoris ago, morumque magister
Credor inurbanis ritibus excidium.
O curvæ in terris animæ, quid nova paratis
Vulnera, si tantum noxia lingua mihi est?
Quid vates ulterius? saltem si Roma revulsit
Brachia ne pugnem, crura det ut fugiam.

Upon this book Vogt has the following note in his Catalogus Librorum Rariorum.

Nuper etiam pro xxv nummis aureis Hungaricis coemptus fuit, teste Sam. Engel in Catalogo librorum rar. p. 122.

For the particulars, the reader may consult Maittaire Annal. Typog. T. 3. p. 217.

SUIDAS.

DIALOGUM HUNC, A CÆTERIS EDITIONIBUS OMISSUM, HABET MEDIOLANENSIS, ANNI 1499.

διάλογος ζεφάνου τοῦ μελανος. βιβλιοπώλης· καὶ φιλομαθής.

Βι. δεῦρ' ἴθι φιλομαθὲς, εἰ τῆς ἑλληνικῆς ἐρᾶς τάχα φωνῆς. φιλ. τί ποιήσων. εἰπέ μοι διὰ τάχους. οὐ γάρ μοι σχολή ἐστιν. βι. θεασόμενος τοιγαροῦν ταύτην τὴν βίβλον. τὴν νεωστὶ ὥσπερ ὄψει, τετυπωμένην καὶ μετέπειτα ὠνησόμενος. πολλῶν γάρ ἐστι ποικίλων καὶ παντοδαπῶν μεστή. ὁρᾷς δὲ τὸ πάχος αὐτης καὶ τὸ μέγεθος. οὐδὲν γάρ ἐστιν οὔτε παρὰ ποιηταῖς οὔτε παρ' ἱστορικοῖς καὶ λογογράφοις ὕυτω δύσκολον καὶ σκοτεινὸν, ὅπερ οὐκ εὐχερὲς καὶ σαφὲς ποιεῖ. ἑρμηνεύει γάρ ὡς πλεῖστα καὶ χρησιμώτατα. φιλ. οὐκ οἶσθα ὡς ἐμοὶ δοκεῖ τὸ παντάχῃ τεθρυλλημένον. ὁ πολλὰ λαλῶν πολλὰ καὶ σφάλλεται. βι. οἶδα πῶς γὰρ οὔ. ἀλλ' ἥκιστα ἡ τοῦ σουίδα πολυφωνία ἐνέχεται τῇ παροιμίᾳ. τὸν γὰρ περιπολλῶν καὶ διαφόρων λέγοντα πολλὰ καὶ λέγειν ἀναγκαῖον. καὶ δὴ καὶ σουίδας πάμπολλα συντεμὼν ὀλίγοις περιείληφε· καὶ τὸ τῶν μελισσῶν μάλιστα ἐμιμήθη. ὥσπερ γὰρ ἐκεῖναι ἐφ' ἅπαντα μὲν τὰ βλαστήματα καθιζάνουσιν ἀφ' ἑκάστου δὲ τὰ χρήσιμα λαμβάνουσιν, οὕτω καὶ σουίδας, καὶ ἁπλῶς οἱ σπουδαῖοι καὶ ἐλλόγιμοι των ἀνδρῶν πολλῶν μὲν ἀπόπειραν λαμβάνειν εἰώθασιν. ἐξ αὐτῶν δὲ τὰ χρήσιμα καὶ καλλίω συλλέγειν. φιλ. εὖγενῆ τὸν ἀπόλλω καὶ καλῶς ἔφης. καὶ σοί χάριν ὁμολογῶ. ἡ οὖν τῆς βίβλου τιμὴ πόση τίς ἐστι. βι. χρυσῶν τριῶν. φιλ. λάμβανε δὴ καὶ δὸς τὴν βίβλον.

EDITIONS OF THE CLASSICS.

THE following curious editions of different Classic Authors were omitted by Harwood, and are not noticed in the subsequent republications of his book at Venice.

HOMER.

Homeri Opera Gr. 8vo. Jo. Lonicero. Argent. apud Vuolf Cephal. 1542. 2 Vol.

——— —— Gr. 8vo. Venice a Petro de Sabio 1547. 2 Vol.

Eadem a Bernardino Feliciano.

Ilias ab Hadriano Turnebo. Gr. 8vo. With the edition of the Iliad, printed by Turnebus, the Cracherode Collection possesses the Batrachomyomachia & Hymns in the same character, but without date. The copy, as I have elsewhere mentioned, was formerly in the collection of Mr. Bridges, and is mentioned by Maittaire, Annal. Typog. tom. 3. p. 647. Count Revickzky had another copy with the same additional pieces: it is now in the possession of Lord Spencer.

Ilias, Gr. 4to. Paris ap. Guil. Morelium. 1562. et Odyssea, Gr. 4to. Lutet. apud Viduam Guil.

Morelii, 1566. This is a very beautiful and rare edition.

Batrachomyomachia, Gr. Lat. absque ulla nota, Sæc. xv. 4to. Editio Princeps. See the Bibliotheca M. Pinellii, t. 2. p. 281.

This was purchased at the Pinelli sale, together with the edition of 1486, by Count Revickzky, for 27l. 16s. 6d. and is now in the library of Lord Spencer.

HESIOD.

Opera et Dies Gr. Lat. I. Spondanus recensuit et Commentariis illustravit, 12mo. Rupellæ ap. Hieronym. Haulten. 1592.

ÆSOP.

Fabulæ Electiores Gr. et Lat. 4to. Regii per Dionysium Bartochum, 1497.

Gr. et Lat. 4to. Basil. per Joann. Hervagium. 1544.

PINDAR.

Opera Gr. 8vo. et Lat. per N. Sudorium, 8vo. Paris. A. Morel. 1623.

ANACREON.

Græce cum Scholiis Græcis Joan. Armandi Buthillerii Abbatis, 12mo. Paris. Jac. Dugart, 1639.

A. Josepho

A Josepho Spallatti, qui Vaticanas Membranas aeri insculptas Romæ vulgavit. A. 1781. Fol.

A. R. F. P. Brunck. Gr. 12mo. Argent. 1786. Editio Secunda emendatior.

Græce Literis majusculis 4to. Parmæ ex Regio Typographeo. 1785.

SOPHOCLES.

Tragœdiæ cum Scholiis. recensuit, versione et notis illustravit, deperditarum Fragmenta collegit R. F. P. Brunck 4to. Argent. 1786. Voll. 2.

ARISTOPHANES.

Editio Aldina priores novem tantum fabulas continet. Decimam Lysistraten in Epistola ad Dan. Clarium prætermisisse se ait Aldus, quia vix dimidiatam habere eam potuit. Thesmoph. in ejus notitiam non venere.

Comœdiæ IX. Gr. Florent. Junta, 1515. Ed. 2da.

Eodem Anno, iisdem typis, eademque forma excusæ fuerunt primum cura ejusdem Bern. Juntæ Thesmophoriazusæ et Lysistrata ex antiquissimo codice Urbinatis Bibliothecæ.

Paris, Gr. 1540, apud Chr. Wechelum, 4to. Singulæ undecim comœdiæ separatim excusæ.

1542 Apud Joann. Farreum.

1584 Typis Petri Brubachii.

A Rich. F. Phil. Brunck, Gr. Lat. Argent. 1783. 4to. 4 Voll.

ISOCRATES.

Gr. Lat. edidit Athanasius Auger, 4to. Paris. Didot, 1782. 3 Voll.

THEOPHRASTUS.

De Lapidibus, Gr. 4to. Lutet. Fred. Morel, 1577. Et Lat. ab Ad. Turnebo, 4to. ex officina ejusdem F. Morel, 1578.

Characterum Ethicorum Theophrasti Capita duo hactenus anecdota ex Cod. Vatican. Græce edidit, Latine vertit, præfatione et annotationibus illustravit J. Christoph. Arnadutius, 4to. Parmæ ex Regio Typographeo, 1786.

APOLLONIUS RHODIUS.

Græce cum variis lectionibus et notis R. F. P. Brunck, 4to. Argent. 1780.

APOLLODORUS.

Gr. cum Fragmentis Apollodori et notis Chr. G. Heyne, 12mo. Goettingæ, 1782. 4 Voll.

EPICTETUS.

Enchiridion, Gr. Latinis versibus adumbratum per Ed. Ivie, 8vo. Oxon. 1715.

APPIAN.

A Carolo Stephano. Paris. 1551.

Ab Henrico Stephano. Paris. 1592.

Gr.

Gr. & Lat. Adnotationibus variorum suisque illustravit Johannes Schweighæuser, 8vo. Lipsiæ, 1785. Voll. 3.

ÆLIAN.

Varia Historia cum notis variorum curante Carolo Gottlob Krehn, Gr. 8vo. 2 Vol. Lipsiæ, 1780.

De Animalibus, Gr. et Lat. cum notis Jo. Gottleb Schreider, 8vo. Lipsiæ, 1784.

STOBÆUS.

Gr. 4to. edente Victore Trincarello, typis Bart. Zanetti. Venet. 1536.

APULEIUS.

Metamorphoseon Libri XI. cum notis variorum et Franc. Oudendorpii et præfatione David. Ruhnkenii, 4to. Lugd. Bat. 1786.

PAULUS OROSIUS.

Augustæ, per Johannem Schuzzler, Anno Domini, 1471.

The reader will not be displeased to know that the Cracherode Collection possesses all the above editions.

CANTICA CANTICORUM.

Cantica Canticorum, sive Historia, vel Providentia Beatæ Virginis Mariæ ex Cantico Canticorum. Sine anno, loco et typog. in Folio. Catalogue des Livres de M. Crevenna, No. 177.

THIS is one of four very curious and rare publications, which have occasioned some controversy concerning the invention of the Art of Printing; and a doubt has been entertained by many, whether they should be called Books, or Books of Prints.

The three others, as described by Heineken, in his Idee Generale d'une Collection complette d'Estampes, are these which follow:

1. Historiæ Veteris et Novi Testamenti, usually called the Biblia Pauperum.

This is certainly a very great typographical curiosity, and consists of forty leaves, which represent the principal historical subjects in the Bible, coarsely cut in wood. It is, with the others which I shall describe, attributed to Laurence Coster, of Haarlem, between the years 1440 and 1450. Sentences are interspersed in scrolls, sometimes above and sometimes below, as coming from the mouths of the speakers.

This

This was certainly executed before the invention of moveable types. For more particular descriptions of this rare performance, the reader may consult

De Bure, No. 115.
Gaignat, No. 113.
Heineken, p. 292.
Valliere, No. 121.
Panzer, V. 4. p. 97.
Meerman's Origines Typograph.

The Royal Library possesses the copy which was Gaignat's. It was purchased at his sale for about 830 livres.

The Valliere copy sold for 780 livres, and was purchased for the late unfortunate Sovereign of France. This however was imperfect.

The copy in the Bibliotheca Parisiana, which was sold in 1791, was purchased by Mr. Willer for 51l.

The above publication is often confounded with the Speculum humanæ Salvationis, but they are perfectly distinct. See Heineken, p. 292, and De Bure, No. 117. p. 127. Mr. Rogers, in his letter to Mr. Astle, has been guilty of this error. His expression is Speculum Salutis or La Bible des Pauvres. I may here be allowed to correct an error, into which Mr. Astle himself has fallen. In p. 196 of his first edition he says, That the Romans deposited their most valuable works in cases or chests made of cedar. But

this no where appears. They rubbed them with oil of cedar; and the very quotations, which he introduces to prove his position, mean this and no more:

> Speramus carmina fingi
> Posse *linenda* cedro. HORACE.
>
> Cedro nunc licet ambules *perunctus*.

A specimen of the sort of Scrinium, in which they actually deposited these things, may be seen in Maffei, No. 131. The statue there represented, is undoubtedly that of Trajan.

2. Historia Sancta Johannis Evangelistæ ejusque Visiones Apocalypticæ.

There is also a copy of this in the Royal Library, but it is the fifth edition, and wants the 36th and 37th plates.

One of the blocks, from which this typographical specimen was printed, was in the possession of the late Mr. Astle. It was given by him to Lord Spencer. See his Book on the Origin and Progress of Writing, first edition, p. 215.

The reader will find it particularly described in

De Bure, No. 116.
Gaignat, No. 115.
Maittaire, V. 1. p. 17 and 18.
Heineken, p. 334.
Crevenna, P. 1. p. 31.

Meerman,

Meerman, V. 1. p. 234.

Panzer, V. 4. p. 141.

Gaignat's copy was purchased for 400 livres.

There was a copy in the Valliere Library, which also was purchased for the King of France, for 799 livres.

3. Historia seu Providentia Virginis Mariæ ex Cantico Canticorum.

This is the work announced in the commencement of this article, and is preserved in the Cracherode Collection.

It consists of sixteen plates, printed only on one side, but each plate represents two distinct subjects. Scrolls, consisting of passages from Solomon's Song, are interspersed in all.

This performance has more of the Gothic character, than the two which precede. The figures, as Heineken observes, very much resemble the sculptures in churches.

This is perhaps the scarcest of them all. I know of no other than the Cracherode copy, and that which is in the Bodleian at Oxford.

4. Historia Beatæ Mariæ Virginis, ex Evangelistis et Patribus excerpta, et per figuras demonstrata.

There is no copy of this work, that I know of, in this country. Heineken mentions one in the cabinet of Mr. Girardot de Prefond, at Paris.

It is described by Gaignat, in his first volume, No. 119, p. 36, 37. It sold for 332 livres.

This

This commences with the following sentence from Saint Gregory.

Ausculta o amator beatissime dei genetricis: mira et stupēda a mūdi philosophis concessa, et admirare virginem concepisse a Spiritu Sancto: atque immaculatam illorum insaniam parvipensa qui hoc negent de potencia dei immensa qd concedere non veretur de avium et aliorum animalium communi natura qualiter īter apes sine patribus: fetus matrum corporibus tantumodo crescunt.

Of these four productions, the Royal Library and the Hunterian Museum possess the first and the second. The third is in the Cracherode Collection. Lord Spencer has also a copy of the second and of the third.

In the same library is also preserved a copy of the Ars Moriendi, mentioned by Heineken as a mere modern publication. This has fifteen plates, which are coloured, and appear to be so, with oil-colour. Instead of scrolls from the mouths of the personages represented, there are whole pages, but evidently cut on blocks, and not with moveable types. This letter press, if it may so be denominated, is in Latin.

In the same library there is also another publication, executed in the same form, but which I do not find mentioned by any of the Bibliographers. This may be called Signa extremi Judicii

Judicii. It consists of fifteen plates, with scrolls in German.

The following is copied from the Apocalypse in Hunter's Museum, and from the Doctor's own hand writing.

The most particular account of the work, which I have seen, is in p. 334, &c. by the anonymous author of the Idee Generale d'une Collection complete d'Estampes avec une Dissertation sur l'Origine de la Gravure, et sur les premiers Livres d'Images. a Leipsic et Vienne, chez Paul Kraus, 1771. 8vo.

He supports his opinion with strong arguments, that card stamping gave birth to printing. In the 15th Century, card-making employed a number of hands, not only in Venice, but in Germany, where they were made for exportation. From cutting on wood, and stamping cards, they proceeded to images, plain and coloured, and thence to Bible histories, such as this, which he believes to be a German, not a Haarlem work.

Printing in metal types produced first the fine Bible, from 1450 to 1452, and the Pope's Letters of Indulgence in 1454, by Fust and Guttenburg; in 1457, the Psalter, by Fust and Schoeffer, with wooden capitals.

The Biblia Pauperum, which is in Hunter's Museum, is very imperfect, and wants several plates. This copy is not coloured.

I am

I am informed that the most perfect collection of these rare specimens of Typography is in the possession of Lord Pembroke.

Palmer, in his History of Printing, is obviously mistaken. He makes no mention of the rarest, which I believe to be the Historia Virginis ex Cantico Canticorum; nor of the Historia Virginis ex Evangeliis. The Biblia Pauperum he ranks as the third in order, and the Ars Moriendi, the first. He decidedly pronounces that they are not of Coster's execution, but gives the credit to Guttenberg.

FICHETUS.

Gulielmi Ficheti Artium et Theologiæ Doctoris Rhetoricorum Libri III. *accedit ejusdem Ficheti Panegyricus Rob. Gaguino versibus Compositus. In Parisiorum Sorbonâ, per Ulricum Gering Martinum Crantz et Mich. Friburger Ann.* 1471 in 4to.

THIS is a book of extraordinary rarity, and very much sought after by the curious. It is generally considered as the first book which was printed

printed at the Sorbonne, in Paris, by Ulric Gering and his associates.

The book is minutely described by M. Chevillier, in his Dissertation sur l'Imprimerie de Paris, and by De Bure, No. 2335.

In this book blank leaves were left in the beginning, for the purpose of inscribing different dedications to different individuals. The superb copy on vellum, in the Cracherode Collection, has four printed leaves, containing a dedication to Pope Sextus IV. The dedication commences thus:

Sanctissimo Patri Sexto Quarto Pontifici Maximo Guillermus Fichetus Minimus Theologorum Parisiensium doctorum devota Pedum Oscula.

It then proceeds:

Ante omnia petenti mihi dabis veniam Pater Sancte si neque munusculo, neque sermone novo pontifice digno tecum agam. Non enim quas tua Sanctitas semper abjecit opes ab inope, neque qua manas Latinam Eloquentiam ab eo qui Latium nunquam vidit expectes. Expectes vero quos duces ad Petri locum habuisti, fidem, benevolentiam, amorem, observantiamque teretem ut sic dicam atque rotundam.

The conclusion is this:

Vale Spes reliqua Christianitatis Ædibus Sorbonæ Parisii Scriptum pridie Kalendas Septembris Anno uno et Septuagesimo quadringentesimoque supra Millesimum, 1471.

The

The Cracherode copy is adorned with a beautiful illuminated Title page, representing the author, Fichetus, presenting his book to Pope Sextus IV. The initials throughout are also richly illuminated.

This copy was sold at M. D. Limare's sale, for 1151 livres, equal to 47l. 19s. At the Parisian sale it was purchased by Mr. Cracherode, for 31l. 10s.

At the end are some complimentary verses from Robert Gaguinus, addressed to Fichetus, which end thus:

Gaude igitur Doctor habiturus nomen in ævum
Gaguinumque magis usque benignus ama.
Vale, Felixque vive.

BEMBUS DE ÆTNA.

Bembi Petri Liber de Ætna. Venetiis Aldus. 1495.

THIS is one of the scarcest of the Aldine books, and indeed of all printed books. It is one of the five which Aldus published in 1495, and is of extraordinary beauty. It is also memorable

morable as being the first Latin book printed at the Aldus press.

The subject of it is a dialogue between Peter Bembus and his father Bernard Bembus, within a few days after their return from Sicily, on the conflagrations of Ætna.

Peter Bembus represents, that he wrote this book to satisfy the curiosity of those, who after his return from Sicily, knowing that he had made it a particular object of his attention, were constantly making enquiries of him concerning Ætna.

No mention is made of this work in any Life which I have seen of Peter Bembus, or, as he is called generally, Peter Bembo. I am rather surprized that the compilers of the last edition of the Dictionnaire Historique have been guilty of this omission. This tract of Bembus is added to the fragments of P. Cornelius Severus, published at Amsterdam, cum notis Variorum, by David Mortier, in 1715.

The reader who wishes for further particulars concerning this rare book, may consult

Smith.
Maittaire, 1 p. 595.
Pinelli, 2 p. No. 3267.
Panzer, 3 V. p. 378.
Crevenna, 4 p. 250.

There was a copy in the Pinelli Library, which sold for seven pounds. The Museum duplicate produced ten guineas and a half.

From

From a book so exceedingly rare, a short extract cannot fail of being acceptable.

B. P. Sed quis inhabitat Deus? B. F. Fauni esse fontem illum dicunt. B. P. Fabellam te video inchoare: sed quoniam in Faunum incidimus, sequere: detineri enim me ab illo facile patior; cum quo te scio libenter etiam carminibus ludere interdum solere. Istud autem qui sciunt? an ita fortasse conjectantur? B. F. Videre se aiunt pastores ipsum Deum passim errantem per sylvas, et pascua; tum etiam sedentem sub illis arboribus coronatum pinu, et tacentem sæpius, interdum tamen etiam fistula solantem amores. Sed continebo potius me hic, pater, levia enim ista sunt; et mihi loqui tecum, nisi reverenter, non licet: quanquam quidem; si pergerem; faceremus ipsi in hac re; quod facere etiam reges in cœnis solent: qui quidem inter apros, et pavones; quibus habundant quotidie; interdum tamen et allium poscunt, et betas. Neque sanè animus noster vacare semper rebus severioribus potest; neque si vacet; tamen ex illis tam plenam capit jocunditatem; quam si ea ipsa remitteret interdum, et mox non longo intervallo intermissa revocaret. Ita nos quidem nunc gravia illa philosophiæ studia; quibus quidem certe id omne tempus soles, quod tibi per rempubli. licet impertire; melius etiam fabellis istis levioribus condicemus: et quidem licet maxime vel in Noniano fabulari. B. P. Sanè

Sanè quidem licet; dum illud tamen, semper teneatur; ut cerato remige Sirenas, quod aiunt. Et profecto poeta ille sapientissimus nunquam Ulissi concessisset, quem prudentissimum semper facit; ut Sirenarum cantus audiret; nisi liceret etiam gravibus, et sapientibus viris; quorum tamen in numero me non pono; minus seriis adesse interdum rebus, et lusus captare non adeo severos; modo ne remiges audiant; hoc est, ne sensus pateant voluptatibus; quibus et demulcentur ipsi semper; et nisi ratione occlusi sint, sæpe etiam facillime capiuntur: quod tibi esse faciundum in vita maxime semper censeo Bembe fili: nam nisi te ita informaris, ut voluptatum illecebris animum impervium geras; non possum dicere, quam multæ tibi occurrent species earum; quæ te non adolescentem modo (ut es nunc) demulcere possint, et delinire, ac etiam debellare, et devincere; sed planè etiam virum. Itaque illis aut magnanimiter imperandum est; quod fecerunt viri omnes magni, et boni, et ii, quos propterea deos etiam appellavere; vel omnino turpiter deserviendum, in quo quidem tu (si me audies) non committes; ut rejecta continentia, atque ipso amore virtutis ex illorum sis grege, de quibus præclare Oratius,

Nos numerus sumus, et fruges consumere nati,
Sponsi Penelopes, nebulones, Antinoique
In cute curanda plus æquo operata juventus;
Quîs pulchrum fuit in medios dormire dies, et
Ad strepitum citharæ cessantum ducere curam.

Sed quoniam jam advesperascit, procedamus in atrium: nugæ autem pastorales istæ tuæ sub umbris sunt potius, et inter arbores, quam intra penates recensendæ. Quæ cum dixisset, et jam in atrium pervenissemus, ego finem loquendi feci: ille cogitabundus in bibliothecam perrexit.

IMPRESSUM VENETIIS IN
AEDIBUS ALDI ROMANI MENSE FEBRUARIO ANNO. M.
.VD.

DR. BIRCH.

IN his Life of Henry, Prince of Wales, eldest Son of James I. Dr. Birch has inserted the following account of the commencement and progress of his work, which to individuals engaged in similar pursuits, will communicate a certain degree of interest.

Tho. Birch,
24 January, 1760.

" This book was begun to be compiled on Monday, January 1, 1759, and the first draught

finished on Monday the 29th of that month. It was revised in February and March following, and occasionally improved till it was committed to the press in September, the same year: the first proof sheet being corrected by me, on Friday the 21st of that month, and the last sheet printed off on Wednesday, January 23d, 1760. On Thursday, January 31, it was presented to the Prince of Wales, at his Levee in Saville House, the Earl of Bute introducing me to His Royal Highness.

" Friday, Feb. 8, the book was published.

" It has been reprinted in Dublin, by George Faulkner, whose edition was published on Tuesday, April 15, 1760."

By this circumstantial detail we learn, that the author was one month in writing his book; he was occupied two months in revising it; but that he employed the interval between March and September to put the finishing hand to his labours. It was three entire months in passing through the press, which, as it consists of about thirty-five sheets, was in the proportion of three sheets a week.

All this appears to be very judicious, and it is to be lamented at the present day, that authors and publishers do not take a little more time to deliberate upon these matters, and to render their labours more perfect. But it is almost the universal custom, that the moment an agreement

is made between publishers and authors, the work, whatever it may be, must at all events *be got out*; so out it comes, with all its imperfections on its head.

Faulkner, the Dublin printer, was, it seems, very alert on this occasion, for he only took six weeks to get out his edition also.

COUNTESS OF SHREWSBURY.

IT is well known that this lady was one of the celebrated beauties at the Court of Charles the Second. Her name was Anna Maria Brudenell, daughter of Robert Brudenell, Earl of Cardigan. She was second wife to Francis Talbot, Earl of Shrewsbury, who was killed in a duel with the Duke of Buckingham, his wife's lover, in 1667.

It was reported of her, that she held her lover's horse during the duel, in the habit of his page, and afterwards slept with him.

She was, beyond all doubt, a very profligate character: but this anecdote cannot be founded in fact; at least, it is exceedingly improbable. Besides the principals engaged in this unfortunate duel, there were two other combatants engaged

gaged at the same time on each side; such being the very absurd and preposterous custom of the time.

The Earl of Shrewsbury had for his seconds, Sir John Talbot and Mr. Bernard Howard. The Duke of Buckingham's seconds were, Sir Robert Holmes and Captain Jenkins. To all, or most of these personages, the Countess of Shrewsbury must have been known, and she would scarcely have exposed herself to a discovery in so strange a disguise, and on so extraordinary an occasion.

Captain Jenkins was killed at the same time with the Earl of Shrewsbury.

Minute particulars and anecdotes of all these individuals may be found in the Memoires de Grammont; from a copy of which, printed at Strawberry Hill, formerly belonging to Sir William Musgrave, and from a note in Sir William's own hand writing, the substance of the above account was taken.

The Lady Shrewsbury abovementioned, afterwards was married to Mr. Rodney Bridges, of Hampshire, Son of Sir Thomas Bridges, of Keynsham, in Somersetshire. She died April 20, 1702.

It is to this Lady Shrewsbury that Pope alludes in his animated description of her Paramour Villers, Duke of Buckingham.

" In the worst inn's, worst room, with mat half hung,
" The floors of plaister, and the walls of dung,
" On once a flock bed, but repair'd with straw,
" With tape-ty'd curtains, never meant to draw,
" The George and Garter dangling from that bed,
" Where tawdry yellow strove with dirty red,
" Great Villers lies—alas! how chang'd from him
" That life of pleasure, and that soul of whim!
" Gallant and gay, in Cliveden's proud alcove,
" The bower of wanton Shrewsbury and Love;
" Or just as gay at Council in a ring
" Of mimick'd Statesmen and their merry King.
" No wit to flatter, left of all his store!
" No fool to laugh at, which he valued more.
" There, victor of his health, of fortune, friends
" And fame, this lord of useless thousands ends."

There is a copy, in the Museum also, of the Old English translation of these Memoirs of the English Court, by Count Hamilton, which belonged to Sir William Musgrave, and is full of manuscript notes.

DR. MEAD.

THE following particulars respecting this truly eminent and excellent character, though perhaps partially known, I have never yet seen brought together in one place. I have extracted them from

from different books and catalogues in the Museum.

Notwithstanding Dr. Mead's practice was so extensive, that in one year it produced him seven thousand pounds, and for several years between five and six thousand; yet, after the payment of his debts, he did not leave more than about twenty thousand pounds. The Doctor's Son, Mr. Richard Mead, had an estate of about 800l. a year, left him by Lord Chief Justice Reeves.

The following may be relied on, as an accurate account of the produce of his books, medals, antiques, pictures, and prints.

The books sold for	5518	10	11
Medals,	1977	17	0
Antiques,	3246	15	6
Pictures,	3417	11	0
Prints,	1908	14	6
£.	16069	8	11

During the life of Dr. Mead, Dr. Askew bought all his Greek manuscripts for 500l.

He sold his miniatures to the Prince of Wales, and his Series of Greek kings to Messrs. Carmey and Kennedy. Quere, who was this Carmey? his name frequently occurs as a purchaser of the Doctor's coins for himself and others.

The bronze head of Homer, which now adorns the Museum, and is too well known to re-

quire description, was purchased at Mead's sale for 136l. 10s. by Lord Exeter, and by him placed where it remains.

The first picture that Dr. Mead purchased was the Flaying of St. Bartholomew, by Spagnoletto. There is a fine Etching of this, by Spagnoletto himself. This picture produced no more than eighteen guineas.

The following pictures are described, because the verses written beneath them were by Dr. Mead himself, and were inscribed under the portraits.

The original head of Mr. Samuel Butler, by Zoust, a small half length, engraved by Vertue, for the Editor of Butler's Works, published by Dr. Grey, sold for no more than 9l. 11s. 6d. Quere who bought this?

The head of the celebrated Earl of Arundel, by Rubens, sold for 36l. 15s. This is engraved by Houbraken.

Marmora Arundeliæ Comiti quæ Patria debet
Prisci ævi et laudis sunt monumenta suæ.

Sir Godfrey Kneller, by himself, a three quarters, painted when young, sold for 31l. 10s.

Qualis eram vultu Knellerus quantus et arte
Se pingens dixit, sæcula longa sciant.

The head of Vesalius, the great Anatomist, by Titian, sold for 39l. Beneath it are these lines:

Vesalium

Vesalium pinxit Titianus, gnarus uterque
Monstrare hic vultum, fabricat ille hominis.

The head of Grævius, by Hoet, sold for 3l. 6s.

Grævi Romanæ linguæ clarissime vindex!
Ipse tuo vellet Tullius ore loqui.

Doctor Edmund Halley, by Sir Godfrey Kneller, sold for 3l. 3s.

Mensoris maris et terræ cælique profundi
Hallei nomen jactat uterque polus.

Hugo Grotius, by Cornelius Jansen, sold for 4l. 5s.

Unicus immensum qui cepit mente capaci
Doctrinarum orbem, Grotius hicce fuit.

Doctor Harvey, the celebrated Physician, painted by Bemmet, sold for 42l.

Harveii magnum nomen laudesque manebunt,
Sanguis dum in gyros itque reditque suos.

This picture has been engraved by Houbraken.

Sir Isaac Newton, by Sir G. Kneller, sold for 13l. 2s. 6d.

Ille hic Newtonus dicent volventia sæcla
Felix qui potuit noscere quantus erat.

Dr. Charlton, the Physician, by Kneller, sold for 8l. 18s. 6d.

Doctrina ornavit medicam Charltonius artem;
Vis animi senio jussit inesse decus.

Dr.

Dr. Pitcairn, by Sir John de Medina, 5l. 5s.

Scire potestates herbarum et tangere plectrum
Pitcairno Phœbus munera magna dedit.

Erasmus, a Kit Cat. on board, by Holbein, was purchased by Lord Folkstone for 110l. 5s.

E tenebris clarum doctrinæ attollere lumen
Qui felix potuit, primus Erasmus erat.

Ægidius, companion to the former, by Holbein, sold for 95l. 11s.

Ægidium musis charum dilexit Erasmus
Spirat et Holbenio pectus uterque suo.

Two pieces by Watteau, the one a Pastoral Conversation, the other its companion, Italian Comedians; sold, the former for 42l., the latter for 52l. 10s.

These two pictures are monuments of the great and extensive benevolence of Dr. Mead. Watteau came to England in very bad health, and very indifferent circumstances. Dr. Mead relieved him in both, and gave him employment, by ordering him to paint these two pictures.

The Portrait, which in the Catalogue of Prints and Drawings, No. 69, the 13th days sale, is called a Man's head, by Holbein, is the portrait of Ann of Cleves. It was purchased by Walter Chetwynd, of King's College, Cambridge, for five guineas and a half. It is now in the Royal Collection

Collection of Drawings, and has been engraved by Bartolozzi. Published November, 1796, by Mr. Chamberlaine.

The manuscript of Virgil is in the possession of Lord Lansdown. At Dr. Mead's sale Dr. Askew purchased it for five guineas; at the sale of the Askew Collection it cost Lord Lansdown twenty guineas. The Life of Dr. Mead, usually prefixed to the Bibliotheca Meadiana, was written by Dr. Maty, of the British Museum.

ORIGINAL LETTERS.

THESE letters which follow, are too honourable to our national character to require any apology for their insertion.

From Lord Minto to the Cardinal of York.

De Vienne, 9 Feb. 1800.

MONSEIGNEUR,

J'ai reçu les ordres de sa Majesté le Roi de la Grande Bretagne de faire remettre á votre Eminence la somme de deux mille livres sterling, et dassurer V. E. qu'en acceptant cette marque de l'interet et de l estime de S. M. elle lui fera un sensible plaisir. Il m'est en même tems ordonné de faire part á V. E.

V. E. des intention de S. M. de lui transmettre une pareille somme de 2,000l. sterling au mois de Juillet si les circonstances demeuroient telles que V. E. continuat a la desirer.

J'ai donc l'honneur de la prévenir que la somme de 2,000l. sterling. est disposée á la maison de Messrs. Coutts et Compagnie Banquiers, a Londres, a la disposition de votre Eminence. En executant les ordres du Roi mon Maitre V. E. me rendra la justice de croire que je suis infiniment sensible á l'honneur d'etre l'organe des sentimens nobles et touchans, qui ont dicté á S. M. la dimanche dont elle a daigné me charger, et qui lui ont été inspirés, dun coté par ses propes vertus et de l'autre tant par les qualites eminantes de la personne auguste qui en est l'objet que par son desir de reparer par tour ón il est possible, les desastres dans lesquels le fleau universel de nos jours a paru vouloir entrainer par préférence, tout ce qui est le plus digne de veneration et de respect.

Je prie V. E. d'agréer les assurances de mes hommages respectueux et de la veneration profonde avec laquelle.

J'ai l'honneur

De votre Eminence

Le tres humble et tres obeissant Serviteur,

(Signé) MINTO.

Env. Ex. & Min. Plen. de S. M. B.

A la Cour de Vienne.

Copy

Copy of a Letter from Sir John Cox Hippisley, Bart. to the Cardinal of York.

Sir,

I trust your eminence will do me ye justice to believe that I was not insensible to the honor of receiving so flattering a proof of y^r^ gracious consideration as that which I was favor'd with, dated 26th of last month, from the bosom of ye conclave.

" The merciless scourge of the present age," (as my friend Lord Minto has so justly observed) " has singled out as the first object of its vengeance, " every thing that is most worthy, and best en- " titled to our veneratien and respect." *The Infidels in Religion*, but *Zealots in Anarchy*, whose malignity pursued the sacred remains of *Pius ye Great* even beyond the grave, assuredly would not exempt from their remorseless persecution the venerable person of the Cardinal of York!

Severe as have been your Eminence's sufferings, they will, nevertheless, find some alleviation in the general sympathy of the British nation with all distinction of parties; with all differences of communion: among all conditions of men but one voice is heard; all breathe one applauding sentiment; all bless the gracious act of the Sovereign in favour of his illustrious but unfortunate relation!

Your

Your Eminence greatly overvalues the humble part which has fallen to my lot, in common with my worthy friend Mr. Stuart. The cause of suffering humanity never wants supporters in the country with which I know, Sir, you feel a generous pride in being connected. The sacred ministers of religion, exiled and driven from their altars, find refuge and security in Britain. The unfortunate Princes of ye house of Bourbon here too found an asylum under the hospitable roof of the *royal ancestors* of the *Cardinal of York*: and when every dignified virtue that can stamp worth on human nature is outraged in the venerable person of the Cardinal of York himself—"Against such cruelties

"With inward consolations recompens'd" here also an inviolable sanctuary is unfolded in the kindred bosom of our benevolent Sovereign!

It is incumbent on me to attest, that in the frequent communication Mr. Stuart and myself have had with the King's Ministers on this subject, they have uniformly expressed their firm union, that His Majesty will think himself happy in repeating the same gracious attention to his royal relation, and in the same proportion, as long as his unfortunate circumstances have a claim to them. I can also, with equal confidence, assure your Eminence, that your reply to my Lord Minto has given as much satisfaction to the King's

King's Ministers, as it, doubtless, has excited in the benevolent mind of His Majesty himself.

Mr. Stuart unites with me in every heartfelt wish for your Eminence's health and happiness, equally flattered with myself by your Eminence's condescension and gracious acceptance of our humble attentions.

With the most perfect consideration and profound respect,

I have the honour to be, &c.

(Signed) J. C. HIPPISLEY.

Grosvenor St, London,
31st March.

I think it necessary to say, that the order upon Mr. Coutts's house was immediately paid, in full acquittance of the little temporary advance in anticipation of the gracious act of His Majesty.

From the Cardinal of York to Lord Minto.

With the arrival of Mr. Oakly, who has been this morning with me, I have received by his discourses, and much more by your letters, so many tokens of your regard, singular consideration and attention for my person, that oblige me to abandon all sort of ceremony, and to begin abruptly to assure you, my dear Lord,

Lord, that your letters have been most acceptable to me in all shapes and regards. I did not in the least doubt of the noble way of thinking of your generous and beneficent Sovereign: but I did not expect to see, in writing, so many and so obliging expressions that, well calculated by the persons who receive them and understand their force, impress in their minds a most lively sense of tenderness and gratitude; which, I own to you, oblige me more than the generosity spontaneously imparted. I am, in reality, at a loss to express, in writing, all the sentiments of my heart, and, for that reason, leave it entirely to the interest you take in all that regards my person, to make known in an energetical and convenient manner all I fain would say to express my thankfulness, which may easily be by you comprehended, after having perused the contents of this letter.

I am much obliged to you to have indicated to me the way I may write unto Coutts, the Court Banker, and shall follow your friendly insinuations. In the mean time, I am very desirous that you should be convinced of my sentiments of sincere esteem and friendship, with which, my dear Lord, with all my heart I embrace you.

(Signed) HENRY CARDINAL.

TUSSER.

A hundreth good Pointes of Husbandrie Imprinted at London, in Flete Strete, within Temple Barre, at the Sygne of the Hand and Starre, by Richard Tottel, the third Day of February, an. 1557.

THIS book is probably an unique, and is possessed by the British Museum. Warton refers to it in his History of English Poetry, but the late Mr. Ritson, with the petulance which marked his character, obstinately persisted that no such edition existed; nor was he convinced, till Mr. Parke pointed out this particular copy to his notice.

ZERENGHI.

Vera Descrittione Dell Hippopottamo, animale Anfibio, che nasce in Egitto. Autore Frederico Zerenghi. In Milano. 1603.

THIS tract on the Hippopotamus is most remarkably scarce, and perhaps the copy which

the Museum possesses is a unique in this country. It was presented to the Museum by Sir Joseph Banks.

Buffon, in his description of the Hippopotamos, makes large use of this tract, of which he says, C'est le seul qu'on puisse regarder comme origenit sur ce sujet. La description que l'Auteur donne de l'Hippopotame est aussi la seule qui soit bonne, &c. &c. He further adds as follows:

The æra of any exact knowledge of the Hippopotamos is that of the year 1603, when Zerenghi a surgeon of Narni, in Italy, printed at Naples, the History of two Hippopotami, which he had caused to be taken alive in a great ditch dug on purpose, in the neighbourhood of the Nile, near Damietta. Nobody, adds Buffon, has done justice to Zerenghi, although he merits the highest eulogiums. On the contrary, all Naturalists for these hundred and sixty years past, have ascribed to Fabius Columna what was due to Zerenghi alone.

THE NEWE TESTAMENTE

Of our Savyoure Christ, set forth by Willyam Tyndale, with the Annotation of Thomas Matthew. Anno MDXLIX. the XXIIII Daye of May.

THIS book generally agrees with Tyndale's 2d edition of his N. T. 1534, except the spelling, and its wanting some of the marginal notes, 2. 9, Rev. x. 6. *The deed are ignorant of God.* 1 Jno iv. 1. *Fayth is yᵉ fyrste cōmāndement, and love yᵉ seconde;* and also the cuts in the Revelations.

It also agrees with the folio edition of the O. and N. T. usually called *Tyndale's Byble, printed by John Daye and Wylliam Seres,* 1549, having the same preface; prologe before each Gospel and Epistle, except Jude; contents before the chapters throughout; Matthew's notes after them; and scripture references in the margin: with the same exception as to the spelling, as the above-mentioned. It seems rare and curious, and is taken no notice of by Lewis in his History of the Translations.

DR. WHICHCOT.

Select Sermons of Dr. Whichcot, in two parts. Printed for Aunsham and John Churchill. 1698.

IN the Cracherode copy of this book the following note occurs:

Mem.—Mr. Churchill, the Bookseller mentioned in the title page, told me, in April, 1724, that the Lord Shaftsbury, author of the Characteristicks, was the publisher of these Sermons; and as he believed, wrote the Preface.

April, 1724.

M. Roper.

N. B. See what Dr. Salter says, in his Preface to an edition of Whichcot's Aphorisms, p. xv, xvi. Consult also Dr. Birch's Life of Tillotson, second edition, p. 101.

DR. JEREMY TAYLOR.

FROM this venerable and learned writer's Polemical Discourses, the Theological Student must

must derive the soundest instruction and most important advantages.

It may not perhaps be generally known, but it is nevertheless true, that partly from the 44th section or discourse of Dr. Taylor, and partly from Stillingfleet's Irenicum, Mr. Locke borrowed the plan of his Letters on Toleration.

THE BISHOPS BIBLE.

THE first edition of this Bible was printed in 1568. In this the new translation of the Psalms was inserted alone. In the second edition the translation of the Great Bible was added in opposite columns, and in a different character. In this edition also are some other alterations and additions, for the particulars of which see Lewis's History of the English Translations of the Bible, p. 69.

See also the second Editon of this Bible in the Cracherode Collection.

The second edition was printed in 1572.

DEVONSHIRE GEMS.

THIS collection of Gems was begun to be formed by William, the Third Duke of Devonshire, and enlarged by William, the Fourth Duke, who was desirous of having the whole series engraved. He wished the engravings to be the precise representations of the originals. In his search, therefore, he was anxious to attain an artist, whose abilities were equal to the copying of the antique, and yet so much under command as not to improve any imperfection of the more moderate, or to fling on the more beautiful a cast of style, however admirable in itself, which the Gems did not justify.

Such a plan was necessarily attended with difficulty. When an artist has acquired a sufficiently extensive taste to feel all the beauties of a work, and to disrelish its faults, it seldom happens that he can induce himself not to remove the defect in his copy. Whether it is that he has an unconquerable antipathy to deformity, or that he fears lest the blemish should be attributed to himself, certain it is, he labours to amend it. It is the same disposition which urges his endeavour to heighten even what is beautiful; and thus it arises, that in copies by our best artists, we perceive a general resemblance of the original,

ginal, with a spirit, characteristic of their own peculiar manner. It is not surprizing, therefore, that some time elapsed before the Duke's enquiries met with success.

At length, about the year 1794, Mr. Gosmond, a Frenchman, was recommended to his Grace as well qualified to answer his Grace's expectations, and indeed the specimens, which are here collected, place his talents, as an artist, in a respectable point of view. They possess no inconsiderable share of breadth and simplicity of style, and have the further recommendation of faithfulness.

The Duke, as was natural for a liberal man, evinced his satisfaction by many offices of generosity. But these, unfortunately, met with no grateful return: perhaps they were even the very cause of ingratitude. For Mr. Gosmond conceiving that he had so strong a hold of his patron's good opinion as to establish himself in the family, relaxed in his attention, and by degrees entered into dissipation. The work now went on slowly, and objects of expence continued to increase on him. His calls on the Duke, therefore, were more frequent, while his claims for patronage were diminishing; and thus every day forfeiting the esteem of his noble employer, the Duke was under the necessity of declaring to him, when the ninety-nine plates were finished, that he had already paid considerably more than

the stipulated sum for the whole work, and, with the hope of obliging him to be more attentive, refused to answer any further demand till the work should proceed less negligently.

Meeting with this unexpected refusal, and fearing the impatience of his creditors, Mr. Gosmond secretly left the kingdom, and carried many of the plates with him. What became of him after his return to the Continent, is uncertain: enquiries were made, but they proved ineffectual. Probably, as no work bearing his name has appeared, he died soon after his return to his native country.

From this unlucky accident the Duke was frustrated in his purpose, nor was he enabled to make up a few sets for his friends, of what even were done; for either impressions of several of the plates were not taken, or if they were, they had been carried away by Mr. Gosmond. It does not appear what the number of plates left in the possession of the Duke amounted to. The Rev. C. Cracherode, whose taste and munificence are well known, could never obtain, though he made it an object, more than *.

But the scarcity of these plates may be collected from the following anecdote in Mr. West's Catalogue of Books.

---

* The Cracherode Copy has 101 plates.

" No

" No. 2790. The Duke of Devonshire's Ca-
" binet of Gems, by Gosmond, 39 plates, being
" all that were ever engraved.

" Mr. Gosmond, a Frenchman, was employed
" by the Duke of Devonshire to engrave his
" Cabinet of Gems, but when he had gone
" through the few here collected, he ran away,
" leaving some plates behind, and carrying the
" rest with him. What plates came into the
" Duke's hands he favoured me with proofs
" from: another parcel was purchased in France
" by the Hon. B. Bathurst, and presented to me
" by him, A. D. 1730."

The numbers at the bottom of the plates refer to a catalogue in the Duke of Devonshire's Library.

The above account was transcribed with the noble Earl's permission, from Lord Spencer's copy.

This copy contains only 99 plates, which are differently arranged from those in the Cracherode Collection, and many of them also are differently named.

The sum given for Lord Spencer's copy was 40l.

I know of no other copies, than the Devonshire, Lord Spencer's, that in the Cracherode Library, with that which is alluded to in the above note.

The

The copy which belonged to Mr. West, is now in Dr. Hunter's Museum. It consists of only 39 plates, and was purchased for three guineas.

CAMDEN'S BRITANNIA.

To many curious collectors of books the following list of the various editions of Camden's Britannia will be acceptable, and may be depended upon as accurate:

1. 1586, printed by R. Newbery, 12mo.
2. 1587, R. Newbery, 12mo.
3. 1590, G. Bishop, 8vo.
4. 1594, G. Bishop, 4to.
5. 1600, G. Bishop, 4to.

This is the first edition of Camden which was published with maps.

6. 1607, printed by G. Bishop, folio.
7. 1610, G. Bishop, folio.

All the above-mentioned editions of Camden were in Latin. The first edition in English, was in 1610, and in folio.

This was translated by the indefatigable Philemon Holland, who was supposed to have been assisted by Camden himself. "Therefore," observes Mr. Gough, "great regard has been paid

"to

" to his additions and explanations." But what is very extraordinary, and indeed unaccountable, in an author of Mr. Gough's accuracy, he is, in the passage referred to, (Life Camden, p. xx.) called Philip Holland.

The 8th edition, in 1617, was a Latin Abridgment by Lirizæus, in 12mo.

9. 1637, folio, Philemon Holland's second edition. With this edition, says Mr. Gough, Holland has taken unwarrantable liberties. Mr. Wanley thinks that this edition was published after Holland's death.

10. 1639, a second edition of Lirizæus's Abridgment, in 12mo.

11. 1695, folio. This was the first edition by Bishop Gibson.

12. 1722, 2 vol. folio.

13. 1753, 2 vol. folio.

14. 1772, 2 vol. folio.

15. 1789, 2 vol. This was Mr. Gough's edition.

The following memorandum from one of Hearne's Diaries, preserved in the Bodleian, forms no unimportant appendage to the above catalogue.

" There is in the Ashmolean Museum, amongst " Mr. Ashmole's books, a very fair folio MS. " handsomely bound, containing an English " translation of Mr. Camden's Britannia, by " Richard Knolles, the same that writ the His-

" tory

" tory of the Turks. This book was found " locked up in a box in Mr. Camden's study, " after his death. Mr. Camden set a great " value upon it. I suppose it was presented by " the author to Mr. Camden. Philemon Hol- " land's Translation came out in 1610, which " was the year in which Knolles died."

Without calling in question the fair fame of honest Philemon Holland, some readers, from the above note of Hearne, may be inclined to entertain a doubt, whether Holland's is his own genuine translation.

It was certainly believed, that he communicated with Camden on the subject, who might, in all probability lend him Knolles's Translation. Whether he did use it, and to what extent, may however be ascertained by examining the manuscript referred to in the Ashmolean Collection.

DONALD LUPTON.

I FIND no account of this Personage in any of our Biographical Dictionaries: yet he was the author of several curious, and now scarce works.

His

His History of the Moderne Protestant Divines, namely, John Hus, Melancthon, Luther, Calvin, Beza, &c. and of Wickliffe, Bale, Tindal, Latimer, &c. is ornamented with "Effigies taken "to the life," some by Albert Durer, and others by Henry Hondius.

A copy of this work, which formerly belonged to Oldys, was presented to the British Museum, by Sir William Musgrave.

Lupton was also author of "Emblems of Ra-"rities, or choice Observations out of Worthy "Histories." London, printed by N. Okes. 1636.

Neither of the above works occur in the catalogues of the Bodleian, or of Sion College.

I find another work by Lupton in the Museum, entitled, "London and the Countrey carbo-"nadoed and quartered into several Characters." London, Nichols, 1632.

From the last the following is extracted:

Charter House.

This place is well described by three thinges, magnificence, munificence, and religious government. Magnificence is the *terminus a quo*, good order, the *terminus mediani*, munificence and charity, the *terminus ad quem*. The first shewes the wealth of the founder and establisher; the second shewes the means to make the good thing done, durable; the third demonstrates his intent that

that thus establisht it. Had it beene great, without good government, it had long, ere this time, come to ruine; or had it bin great, and yet devoyd of charity, it would have bin laught at and derided; but now charity shewes it is well governed, and that good governement keepes it firme and makes it famous. Soldiers and schollers I thinke beginne their love here; that they continue hereafter firme and solide, by living together, callings both honorable, and here bountifully maintayned. It is a reliefe for decaied gentlemen, old souldiers, and auncient serving men: tis to bee pitied that such religious, charitable houses increase not in number: this one place hath sent many a famous member to the Universities, and not a few to the warres: I will not censure, as some do, that many places are heere sold for monies, nay, the reversions also: Ile rather exhort the governors to discharge a good conscience, and not suffer their men, or any other, when they affect, to get thirty or forty pounds for the promise of the next vacant place for a youth to come in, and to observe their first institutions; and those that so suppose, I wish them that they speake not that with their mouthes which they know not in their heartes.

The deede of this man that so ordered this house, is much spoken of and commended: but theres none (except only one) that as yet hath

eyther

eyther striven to equall or imitate that, and I fear never will: theres many that will not doe any such good workes, and give out that they smell something of Popery, and therefore not to be imitated. Well, I durst warrant thus much, let the overseers live religiously, governe civilly, avoid bribery, keep their cannons directly, and this house shall stand to upbraid this iron age, and see many brought to beggery for prodigality, when they shall be satisfied and have enough. Well, this is my opinion of it, that the founder is happy, and so are all the children that live here, if they degenerate not, and turne from fearing God, obeying their Prince, and from living in love amongst themselves.

GRANGER.

THE following anecdotes, illustrative of Granger, are extracted from Sir William Musgrave's copy of that entertaining work.

It must be remembered, that Sir William suggested the undertaking, principally supplied its materials, and was at the expence of the engraving the head of Granger, which is prefixed.

HISTORY

HISTORY OF ENGLAND,

CLASS IX.

PHYSICIANS.

ANDREW BORDE.

THERE is another wooden cut of the same person at the back of the title page to his Breviary of Health, ann. 1557, where his name is spelt Boorde. This portrait is sitting in an old fashioned gothic elbow chair, leaning on his right arm, with a reading desk and several books before him.

Borde was born at Pevensey, in Sussex, and brought up at Oxford; but before he took a degree there, he entered himself a brother of the Carthusian Order; of which growing tired, and having a rambling head and an unconstant mind, he travelled through and round about Christendom, and out of Christendom. On his return he settled at Winchester, where he practised with success. In 1541 or 42, he was at Montpelier, and probably took his Doctor's degree there, for he was soon after incorporated in the same degree at Oxford. At length, after many rambles to and fro in this world, he was made a close prisoner in the wards of the Fleet, in London. Though

the

the reason of his confinement is not discovered here, he died in April, 1549, his Will being dated the 11th, and proved the 25th, of that month.

Wood Ath. Oxon. Vol. 1. p. 74, says that our author Borde was esteemed a noted poet, a witty and ingenious person, and an excellent physician of his time.

WILLIAM BUTTS.

Butts took his Doctor's Degree at Cambridge, and in 1519, petitioned to be incorporated *ad eundem* at Oxford. He was knighted by Henry VIII. and died 17 November, 1545, and was buried at Fulham Church. He is highly characterized for his eminent knowledge, singular judgment and great experience, not only by the records of the College of Physicians; but he is also much extolled for his learning, by divers of his cotemporaries; and Bishop John Parkhurst has several Epigrams on him.

EDWARD SIXTH.

Henry VIII laid strong injunctions on his executors to effect a marriage between Edward VIth and Queen Mary of Scotland. The Scots, however, under the influence of French councils, having rejected all overtures for that

purpose, the Protector formed a resolution of bringing about an alliance and *union by arms.* Upon which a Scots nobleman said, I always liked the marriage, but *upon my faith I fancy not the wooing.*

MARY.

REMARKS ON DRESS.

In this reign square toed shoes were in fashion, and the men wore them of so prodigious a breadth, that Bulwer says, if he remembers aright, there was a proclamation came out, that no man should wear his shoes above *six* inches square at the toes.

SIR THOMAS MORE.

The following lines are attributed to Sir T. More: if they do not establish his reputation as a Poet, they at least confirm the account of the more than philosophic indifference with which he went to his execution:

> If evils come not, then our fears are vain;
> And if they do, fear but augments the pain.

JOHN RAINOLDS.

The famous controversy between John Rainolds and one of his brothers, wherein each converted

verted the other, gave occasion to the following lines:

In points of faith, some undetermin'd jars
Betwixt two brothers, kindled civil wars.
One for the Church's reformation stood,
The other held no reformation good.
The points propos'd, they traversed the field
With equal strength: so equally they yield
As each desired, his brother each subdues:
Yet such their faith, that each his faith does lose.
Both captives were the prisoners thence to guide,
The victor flying from the vanquish'd side.
Both joyed in being conquered, strange to say,
And yet both mourned, because both won the day.

MARC ANTONIO DE DOMINIS.

Bishop Andrews was asked by King James I. at the first coming over of this personage, who was Bishop of Spalato, whether he were a *Protestant* or no. He answered, Truly I know not, but he is a *Detestant* of diverse opinions of Rome.

DR. BUTLER.

It appears by Dr. Wittie's Preface to his Translation of Dr. Primrose's Popular Errors in Physic, 1651, that Dr. Butler was born at Ipswich; had two brothers, the one a Dr. in Physic, the other a Goldsmith, who died without

issue. "As for men, he never kept any apprentices for his businesse, nor any maid but a foole; and yet his reputation, thirty-five years after his death, was still so great, that many Empirics got credit among the vulgar by claiming relation to him, as having served him, and learned much from him."

MATOAKS or MATOAKA,

DAUGHTER TO THE MIGHTY PRINCE POWHATAN EMPEROR OF ALLANOUGHKAMOUCH, ALIAS VIRGINIA.

Several very curious particulars are related of this person, in the History of Virginia, by Captain John Smith, 1624; where it appears, that her Indian name was Pocahontas, King Powhatan's favorite daughter, and being about twelve or thirteen years of age, in 1607 she saved Captain Smith's life, and, procuring his liberty, sent many seasonable supplies to the then infant colony, as well as a second time preserved Captain Smith from destruction, by discovering her father's intention to murder him and his men by surprize. In 1612, being taken prisoner, and soon after married to Mr. Rolfe, it occasioned a peace with her father. After being instructed in the Christian religion and English language, she was brought to England in 1616, and after being introduced and well received at court, being upon the return home, she died at Graves-

end in 1617, making a religious and godly end, and leaving one son by her husband.

JOHN LILBURN.

Lilburn's obstinacy and refractoriness is well expressed in the following lines

ON HIS DEATH:

" Is John departed? and is Lilburn gon?
" Farewell to both, to Lilburn, and to John!
" Yet being gon, take this advice from me,
" Let them not *both* in one grave buried be.
" Here lay ye *John*; lay Lilburn hereabout;
" For if they *both* should *meet*, they would *fall out.*"

WILLIAM LAWES.

The following punning Epitaph was made on William Lawes.

Concord is conquered, in this urn there lies
The master of great musics mysteries
And in it is a riddle, like the cause;
Will Lawes was slain by such whose *Wills* were *Laws*.

ROBERT DOVER,

AN ATTORNEY OF BURTON, ON THE HEATH.

There is a circumstance mentioned of this person in the last leaf of the book of verses to which Dover's portrait is prefixed, no less ex-

traordinary than the occasion of writing the poems, namely, that "Though he was bred an At-" torney he never tried but two causes, having " always made up the difference."

MATTHEW POLE, OR POOLE,

AUTHOR OF THE SYNOPSIS CRITICORUM.

It appears by an advertisement in the London Gazette, No. 290, 22 August, 1668, that there were some differences between Mr. Poole and Mr. Cornelius Bee, concerning the printing of the Synopsis, which however were ended to the satisfaction of both parties, by the care and prudence of the Marquis of Dorchester and the Earl of Anglesey, Lords of His Majesty's Privy Council, to whose determination the parties submitted themselves, and by their Lordships' award Mr. Poole was entitled to proceed in his work without any molestation. The first volume was accordingly published 14th October, 1669. See London Gazette, No, 408.

SIR THOMAS ARMSTRONG.

On the 28th of June, 1683, a Proclamation was issued for apprehending him. He was taken at Leyden, by order of the States of Holland, and being sent to England on board a Royal Yacht, he

he was committed to Newgate on the 11th of June, 1684, and on the 14th of June he was ordered to be executed upon his attainder and outlawry, and on the 20th of June, he was accordingly executed at Tyburn. See London Gazette, No. 1937, 1938, 1940.

JOHN ARCHER,

PHYSICIAN IN ORDINARY TO CHARLES II.

This portrait of John Archer, M. D. is prefixed to his "Every Man his own Doctor," printed 1673, for the author, who no doubt took care that the print should be a genuine likeness. He lived at the Golden Ball, in Winchester Street, near Broad Street, and says that his study and practice of Physic now draws near the prospect of twenty years. At the end of the work he gives an account of three inventions by him.

1. An Hot-bath, by steam, for the cure of various disorders, which seems to have given the hint to Dominichetti.

2. The oven which doth, with a small faggot, bake, boil a pot, or stew, all with the same charge of fire time and labour, and is moveable.

3. A Chariot, with which one horse can as easily draw four, five, or more people, as two horses can that number the ordinary way. It is also so contrived, that a man that sits in it may move it without a horse. In this last circum-

stance he seems to outdo Mr. Moore, whose plan, in other respects, is the same.

He has increased the senses to six, by adding the sense of venery to the other five, and says that it is above any of the others, they being all subservient to, and commanded by it.

Archer also prepared Tobacco for prevention and cure of most diseases, working by urine and spitting, being pleasant and safe, &c. See Gazette, No. 863.

TOBIAS WHITAKER,

PHYSICIAN IN ORDINARY TO CHARLES II.

This man was the author of the "Tree of "Humane Life, or the Blood of the Grape;" proving the possibility of maintaining life from infancy to old age without sickness, by the use of wine. Printed at London, 1638.

Archer and Whitaker probably recommended themselves to the service of that gay Monarch by the subjects they wrote upon.

Whitaker must have died soon after the restoration, as I do not find him mentioned in the list of the College of Physicians, published by Chamberlain in 1671. Where however it appears, that besides four physicians in ordinary to the King's person, and two to the houshold, there are above a dozen more able physicians, who were the

the King's sworn servants, but wait not. In so large a number it is not to be wondered at, if some obscure physicians, and even quacks, were included.

SIR JONAS MOORE.

It may be worth mentioning in this place, that Sir Jonas Moore directed the rebuilding of Fleet Street, according to an appointed model, after the great fire of London; and from that beginning the City soon grew to a great perfection, and far transcended its former splendor.

THOMAS FLATMAN.

Mr. Oldys addressed the following Epigram to Thomas Flatman, on the three faculties in which he was skilled, namely, the Law, Painting, and Poetry:

Should Flatman for his client strain the laws,
The painter gives some colour to the cause;
Should critics censure what the poet writ,
The pleader quits him at the bar of wit.

HENRY PURCELL.

TO HENRY PURCELL.

To you a tribute for each muse is due,
The whole poetic tribes oblig'd to you;
For surely none but you, with equal ease,
Could add to David, and make Durfey please.

LOUISA

LOUISA DE QUERNUAILLE,

DUTCHESS OF PORTSMOUTH.

On the Dutchess of Portsmouth's Picture

Who can on this picture look,
And not strait be wonder struck,
That such a sneaking dowdy thing
Should make a beggar of a King;
Three happy nations turn to tears,
And all their former love to fears:
Ruin the great, and raise the small.
Yet will by turns betray them all.
Lowly born and meanly bred,
Yet of this nation is the head,
For half Whitehall to her make court,
Tho' t'other half make her their sport,
Monmouth's tamer, Jeffreys advance.
Foe to England, spy to France.
False and foolish, proud and bold,
Ugly as you see, and old:
In a word, her mighty Grace
Is w——e in all things but her face.

Even if the above verses be read with all the allowance that might be made for satirical compositions, they still serve to confirm the observations of Granger,—That her Grace was never very beautiful, that she was governed by French councils, and that she had a great influence over the easy Monarch, which she preserved in some measure to the last.

MRS.

MRS. MIDDLETON.

In a Satire against Charles IId. written in 680, is this stanza:

Not for the nation, but the fair,
Our treasury provides;
Bulkeley's Godolphin's only care,
As Middleton is Hyde's.

COLONEL BLOOD.

Blood that means treason in his face,
Villain complete in parsons gown,
How much is he at Court in grace,
For stealing Ormond and the Crown.
Since loyalty does no man good,
Let's steal the King, and out-do Blood.

HISTORY OF INSIPIDS—1676.

Among the different practices of Blood, he had assumed the character of a Doctor of Physic at Rumford. He had been outlawed in Ireland for Rebellion in 1663.

His attempt on the Duke of Ormond was made on the 6th of December, 1670. See Gazettes, No. 528, 529.

His attempt to steal the Crown was on the 11th of May, 1671. See Gazette, No. 572.

At last he was convicted of a conspiracy against the Duke of Buckingham in 1679. The

mortification of this, and the dread of punishment, it is said, contributed to shorten his days.

JUDGE JEFFERIES.

Notwithstanding the unjustifiable length that Jefferies went in *Law*, to please the ruling powers on earth, he does not seem to have intended any alteration in the Gospel, as the following book was published at that time, viz.

" A Discourse, shewing that Protestants are " on the safe side, notwithstanding the uncharitable judgment of their adversaries, and that " their religion is the surest way to Heaven, by " Mr. Bolieu, Chaplain to the Lord Chancellor " Jefferies."

As the author may reasonably be presumed to have expected preferment, he would scarcely have ventured to publish and set his name to a performance, which he knew would be disagreeable to his Patron at so critical a juncture.

I take my leave of Granger with correcting an unaccountable error into which he has fallen in his octavo edition, vol. III. p. 138: Speaking of Simon, the celebrated Engraver of Medals, and who executed the dies for the Crown, Half-crown, Shilling, and Six-pence, of Oliver Cromwell, he has the following note:

This

"This piece [the Crown] which has about the edge a motto from Terence, "Has nisi periturus "mihi adimat nemo," sold, credite posteri! at the late Mr. West's sale for sixty-eight pounds."

This is not the fact, for Mr. West's whole set of these coins, consisting of the Crown, Half-crown, Shilling, and proof Six-pence, sold for five pounds seven shillings and sixpence. Mr. G. I find afterwards qualified the assertion.

INSCRIPTIONS,

Selected from rare Portraits in the Cracherode Collection from the time of Henry the VIIth.

JOHAN ALCOCK,

BYSSHOP OF ELY.

An exhortacyon made to relygyous systers in the tyme of theyr consecracyon by hym.

I aske the banes betwyx the hyghe and moost myghty Prynce, Kyng of all Kynges, Sone of Almyghty God and the Virgyn Mary, in humanyte Cryste Jesu of Nazareth, of the one partye, and A. B. of the thother partye, that yf ony man or woman can shewe any lawfull impedyment, other by any precontracte made on

corrupcyon

corrupcyon of body or soule of the sayd A. B. that she ought not to be maryed this daye unto the sayd mighty Prynce Jesu, that they wolde accordynge unto the lawe shewe it.

SIR THOMAS WYATT,

From the original Wood Cut by Hans Holbein, prefixed to the Nænia, on the Death of Sir T. Wyatt.

Holbenus nitida fingendi maximus arte
Effigiem expressit graphice, sed nullus Apelles
Exprimet ingenium felix, animumque Viati.

FISHER, Bishop of Rochester, and SIR THOMAS MORE,

Engraved on the same Plate.

Johannes Fischere prior Roffensis imago,
Antistes Thoma More secunda tua est.
Anglia vos quondam communis patria junxit.
Indigna heu tantis mundus et ipse viris!
Sed magis ingenium, probitas, doctrinaque pollens
Et veræ junxit relligionis amor.
Oh quem carnificis vos percutit una securis,
Unaque nex binis, unaque causa necis;
Quam vere cælesti junctorum sede duorum
Junxit et effigies una tabella duas!

CARDINAL

CARDINAL WOLSEY.

Non secus unda mari paulatim accrescit et unda
Neptuni frontem supereminet, et sua tandem
Vis ruit et pelago labens devolvitur imo.
Quam tua te Vuolsede tumens evexit honoris
Aura et sublimem super extulit ardua regis
Culmina; sed tandem converso CARDINE rerum,
In scopulos rigidusque extrusa est gloria syrtes;
Terra olim corpus tumuit, jam corpore tellus.

SKELTON POETA.

Eterno mansura die dum sidera fulgent,
Equora dumque tument, hæc laurea nostra virebit.
Hinc nostrum celebre et nomen referetur ad astra,
Undeque Skeltonis memorabitur altera donis.

From the back of the title page to "A ryght delectable treatyse upon a goodly garlande or chapelet of laurell by Mayster Skelton Poete Laureat, studyously dyvysed at Sheryfhetten Castell, in the foreste of Galtres, where in ar cōprysyde many and dyvers solacyons and ryght pregnant allectyves of syngular pleasure as more at large it doth apere in the pees followynge.

"Ymprynted by me Rycharde Faukes, dwellyng in Duram Rent or els in Powlys Chyrche Yarde, at the sygne of the A B C. The yere of our Lorde God, M.CCCCXXIII. The III day of Octobre." 4to. B. L.

EDWARD

EDWARD VI.

The true portaicture of King Edward the 6th, with the prayer that hee made to himselfe, his eyes being closed, thinking none had heard him, three howers before his death, in the 7th year of his raygne and 16th of his age, ye 6 of Jul. A° 1553.

Lord God deliver me out of this miserable and wretched life, and take mee amonge thy chosen: howbeit not my will but thy will be done. Lord, I commit my spirit to thee. Oh Lorde thou knowest howe happye it were for me to be with thee, yet for the chosen's sake, send me life and health, that I may truely serve thee. Oh my Lord God, blesse thy people, and save thyne inheritaunce. Oh Lord God, save thy chosen people of Englande. Oh my Lord God, defend this realme from Papystrye, and maynetayne the true Religion, that I and my people may prayse thy holy name.

Witnesse hereof present were

Sir Thomas Wrott, Sir He. Sidney, 2 of ye cheefe gentl. of ye Privie Chamber.
Doct. Owen, Doct. Wendye,
Christopher Salmon, Groome.

BISHOP LATYMER.

This inscription is principally introduced to inform the curious reader that it accompanies a very rare head of Latymer, prefixed to his Sermons, printed in 1635.

Thus while he lived grave Latimer was seene,
I mean his outward part, and that within
May heere be view'd above, for view his face,
But in his booke behould his inward grace.

MARY QUEEN OF SCOTS.

I have here no inscription to give the reader; but the collector of prints may not be displeased at the information, that perhaps the rarest of all similar engravings is the head of Mary Queen of of Scots, by Huret.

Earl Spencer, who wanted one for a particular purpose, was obliged to give forty guineas for a copy.

It is of octavo size. On the top is

Conscius meus in excelsis. JOB xvi. 20.

In the back ground is observed the ceremony of the Queen's execution. On the left side is Huret f—. The Queen is represented with her right hand on her breast, whilst her left hand, which hangs down, has a cross in it. At the bottom is Mariæ Stuartæ Franc. et Scot. Reginæ. vera Effigies.

SIR FRANCIS DRAKE, KNIGHT.

Our ages * Tiphys, valours noble mirrour,
Englishmen's glory, and the Spaniard's terrour,
The saylors starre, sea-taming sail-winged Drake,
Whose fame, tho' he be dead, lives fresh awake,
Which with his corps whole oceans cannot dround
But shall endure so long as world is round,
Which he encompast, one whose LIKE I feare
England will never see again but HERE.

JAMES I.

Crownes have their compasse, length of dayes their date.
Triumphes their tombes, felicitie her fate;
Of more than earth can earth make none partaker,
But knowledge makes the King most like his Maker.

ANNE,

WIFE OF JAMES I.

Thee to invite the great God sent a starre,
Whose friend and nearest kyn good princes are.
For though they run the race of men and dye,
Death seemes but to refine their majestye.
So did the Queene from hence her court remove,
And left the earth to be enthroned above.
Then she is changed, not dead—no good prince dies,
But as the day sunne only setts to rise.

---

* Tiphys was the Pilot of the Argo, the first ship.

And

And now that cloud of death is overflowne,
To Heaven her native soil her soule is flowne,
Where her Redeemer lives, with him to raygne,
Millions of angels waiting on the traine.
No more as here, half mortal, half divine,
But in pure glory in her sphere to shine;
From whence she sendes a bryghter lustre downe
Then Cæsar's locke, or Ariadne's crowne.

ANDREWES,

BISHOP OF WINCHESTER.

The lineaments of art have well set forth
Some outward features, though no inward worth;
But to these lines his writings added can
Make up the faire resemblance of a man.
For as the bodies forme is figurd here,
So there the beautyes of his soule appeare;
Which I had praised, but that in this place
To praise them, were to praise him to his FACE.

LUCIA HARIN [HARINGTON]

COUNTESS OF BEDFORD.

A munificent patroness of Poetry in the time of James I., particularly of Donne, Jonson, Drayton and Daniel.

Religious love, in wisdom's worth
The truest beauty best sets forth,
Judicious witt, with learning's love,
A gracious spirit best approve.
All these in one the shadowe shewes
What honor with the substance goes.

NI. BR.

Quere, NICHOLAS BRADY.

SPOTTISWOODE,

ARCHBISHOP OF ST. ANDREWS.

Aspice non frustra veneranda hæc pingitur icon,
Vivit adhuc tanti quælibet umbra viri,
Prisca nitet vultu pietas, virtusque sepulcri
Nescia, in effigie nescit et ipsa mori.
Sic uno intuitu vultus morumque volumen
Perlegis, et pictor transit in Historicum.

WILLIAM OUGHTRED,

The celebrated Mathematician, who first introduced the study of Mathematics at Cambridge University.

Hæc est Oughtredi senio labantis imago,
Itala quem cupiit terra, Britanna tulit.
Notus erat fama, jam vultu notus in ævum.
Ibit et ingenio vivet imago comes.
Quod si charta refert, veniet cum justior ætas,
Debitus auratum stare jubebit honos.

R. S.

FRANCIS QUARLES.

What heere we see is but a graven face.
Onely the shadowe of that brittle case,
Wherein are treasured up these gems which he
Hath left behind him to posteritie.

HOBSON

The Cambridge Carrier, from whom originated the proverbial saying of Hobson's Choice.

Laugh not to see so plaine a man in print:
The shadowe's homely, yet there's something in't.
Witness the * bagge he wears, though seeming poore,
The fertile mother of a thousand more.
He was a thriveing man through lawful gaine,
And wealthy grew by warrantable paine.
Then laugh at them that spend, not those that gather,
Like thriving sons of such a thrifty father.

CATHARINE,

MARCHIONESS OF BUCKINGHAM.

The head to which these lines are annexed is wonderfully scarce.

The ancients who three graces only knew,
Were rude and ignorant, looke here and view
Thousands in this one visage; yea in this,
Which of the living but a shadow is.
If thus her owtward graces be refined,
What be the interior bewtes of her mind.

These lines may be a guide to the Print collector, who should also know that it is engraved by Delaram.

---

* He is represented with a purse in his hands.

HACKET,

BISHOP OF LITCHFIELD AND COVENTRY.

His face this Icon shewes, his pious wit
These Sermons: would you know him further yet,
Yourself must die; for, reader, you must looke
In Heaven for what's not of him in this booke.

THOMAS BRITTON,

The famous Musical Small-Coalman.

Tho' mean thy rank, yet in thy humble cell
Did gentle peace, and arts unpurchased dwell;
Well pleased, Apollo thither led his train—
And Musick warbled in her sweetest strain.

Cyllenius so, as fables tell, and Jove
Came willing guests to poor Philemon's grove;
Let useless pomp behold, and blush to find
So low a station, such a liberal mind.

Tho' doom'd to small-coal, yet to arts ally'd,
Rich without wealth, and famous without pride,
Musick's best patron, judge of books and men,
Belov'd and honour'd by Apollo's train.

In Greece, or Rome, sure never did appear
So bright a genius, in so dark a sphere;
More of the man had artfully been sav'd,
Had *Kneller* painted, and had *Vertue* grav'd.

GEORGE WITHER.

No matter where the world bestowes her praise,
Or whom she crownes with her victorious bayes:
For he that fearless hath opposed the crymes
And checkt the gyant vices of the tymes;

He

He that unchanged hath afflictions borne,
That smiles on wants, that laughs contempts to scorne,
And hath most courage when most perills are,
Is he that should of right the laurel weare.

I conclude this article with an account of one of the most rare prints that we have, of which no mention is made in Granger. It is a satirical representation of Titus Oates and the Pope. The latter is exhibited as sitting in his cabinet, writing to the Jesuits to be diligent in carrying on the plot, which Oates pretended to detect. Oates is looking over the Pope's shoulders, and is offering him a fool's cap instead of the Papal crown, which is falling from the Pope's shoulders. The Devil is whispering to the Pope that Oates is behind him. Beneath are these crude lines.

POPE.

See here the Devil's darling plotting still,
With blood and treasons all the world to fill;
His Romish stratagems no one can tell,
Who cannot fathom to the depth of hell.
Nothing but murdered Kings can him suffice,
And flaming citys as a sacrifice.

OATES.

Yet see behind his chair whom Heaven has sent,
Whom God hath made a timely instrument,
England's intended ruin to prevent.
That which the Devil and the Pope combined
Against our King and Protestants designed,
Disclosed and frustrated by him we find.

The price marked upon the back of the plate is five guineas, but if the following manuscript may be trusted, this copy cost a great deal more.

" This is a most exceeding rare print: we had " a great battle at Langford's for this print. It " cost me a great deal more than I charge " for it."

HUDIBRAS.

THE translation of Hudibras in French, by John Townley, Esq. is so very scarce, that when Mr. Tytler published some specimens from it in the first edition of his Essay on the Principles of Translation, the writers of the Critical Review were much inclined to consider it as spurious. Their words are these:

" We shall preserve the little space that remains for some specimens of a French translation of Hudibras, a work that was supposed impracticable. We have been almost led to suspect, that this pretended Translation is one of the piæ fraudes, and that in reality no more has been translated than what appears. After a very diligent enquiry among the admirers of French literature,

literature, we have been able to discover no such version of the truly English poet."

As the book is certainly of great rarity, and as no specimens have elsewhere appeared, except in the above publication, I venture to subjoin what follows:

This said, his courage to inflame,
He called upon his mistress' name;
His pistol then he cocked anew,
And out his nut-brown whinyard drew;
And placing Ralpho in the front,
Reserved himself to bear the brunt,
As expert warriors use: then ply'd
With iron heel his courser's side,
Conveying sympathetic speed,
From heel of Knight to heel of steed.
Meanwhile the foe, with equal rage
And speed, advancing to engage,
Both parties now were drawn so close,
Almost to come to hardy blows;
When Orsin first let fly a stone
At Ralpho; not so huge a one
As that which Diomed did maul
Æneas on the bum withal;
Yet big enough, if rightly hurled,
T'have sent him to another world;
Whether above ground or below,
Which saints twice dipt are destined to,

* * * * * * * *

He loosed his whinyard and the rein,
But laying fast hold on the mane,
Preserv'd his seat, and as a goose
In death contracts her talons close,

So did the Knight, and with one claw
The tricker of his pistol draw;
The gun went off, and as it was
Still fatal to stout Hudibras,
In all his feats of arms, when least
He dreamt of it, to prosper best;
So now he fared: the shot, let fly
At random 'mong the enemy,
Pierced Talgol's gabberdine, and grazing
Upon his shoulder in the passing,
Lodgd in Magnano's brass habergeon
Who straight a surgeon cryed, a surgeon:
He tumbled down, and, as he fell,
Did murther, murther, murther yell.

Il dit, & son cœur s'enflamma,
Trois fois sa Maitresse il nomma;
Et l'amorce renouvellée
Aux pistolets, tira l'epée;
Fit marcher Ralpho le premier,
Et lui, comme habile guerrier,
Qui de son Art la regle observe,
Se plaça pour corps de reserve;
Puis du talon de fer armé
Du cheval piqua le côté
Et par effet de sympathie,
De marcher plus vîte l'envie
De ce talon du Chevalier
Passa dans celui du coursier.
Cependant, avec rage égale,
S'empressoit la troupe rivale;
Vers Hudibras ils s'approchoient,
Et déja presqu'ils y touchoient,
Quand Orsin, de main meurtriere
A Ralpho lança telle pierre,

(Pas

(Pas si grosse à la vérité
Que celle, qui du tems passé,
Par Diomede fut lancée
Au croupion du pauvre Enée.)
Mais qu'elle Pouvoit l'envoyer
En l'autre monde voyager:
(Soit qu'on y monte ou qu'on y rampe,
Où vont Saints que deux fois on trempe.)

* * * * * *

Il l'âcha rênes & rapiere,
Mais, se prenant à la criniere,
Garda la siege, & comme oiseaux,
En mourant serrent les engots,
Hudibras dans cette épouvante,
D'un ergot tira la détente
D'un des pistolets, qui partit;
Et, comme mainte fois on vit
Dans ses exploits, Dame Fortune
Lui faire faveur non commune,
Lorsqu'il pouvoit moins y songer,
Aussi fit-elle en ce danger.
Car le boulet, à l'aventure,
Parti sans dessein, fit blessure
Au gourdin de Talgol, frolant
Sur son épaule en y passant,
Et logea dans l'armet de cuivre
De Magnano, qui voulant vivre,
Cria d'abord, un chirurgien;
(La crainte à part, il n'avoit rien)
Répétant, au meurtre sans cesse,
Il tomba, comme de foiblesse.

The John Townley, Esq., who translated this work, was uncle to Charles Townley, Esq. Trustee of the British Museum, and celebrated for

for his noble and elegant collection of Ancient Marbles. In the copy, which Mr. Townley presented to the Museum, of his uncle's performance, is a head of him, very well engraved, with this inscription:

JOHANNES TOWNLEY,
Ordinis Militaris Sti. Ludovici Eques.

Ad impertiendum amicis inter Gallos
Linguæ Anglicanæ nonnihil peritis,
Facetum poema Hudibras dictum
Accurate, festiveque Gallice convertit.

Hic Johannes Townley
In agro Lancastriensi Armigeri filius
Nat. A. D. 1697—Denat. A. D. 1782.
Grato pioque animo fieri curavit
Johannes Townley, Nepos, 1797.

The Critical Reviewers might, however, have known something of the Translation from Granger, who speaks of the work in his fourth volume, p. 39. "I am credibly informed," says Granger, "that this Translation was done by Mr. Town-"ley, a gentleman of fortune in Lancashire, "who has been allowed by the French to un-"derstand their language as well as the natives "themselves."

Mr. Townley was educated in France, and was for a long time in the French service, and thus

thus naturally acquired an intimate knowledge of the French language.

In the French Translation, the Epistle to Sidrophel is omitted, which indeed has nothing to do with the rest of the Poem. The cuts which accompany this work are very neat and correct copies from Hogarth.

The only Translation of the kind, that can at all be placed in competition with the above, is that of Rabelais, by Sir Thomas Urquhart.

ÆNEAS VICUS.

Ex Libris XXIII *Commentariorum in vetera Impp. Rom. Numismata Æneæ Vici. Venetiis.* MDLXII.

The copy of this rare book, which is in the Cracherode Collection, formerly belonged to Mr. Folkes, at the sale of whose library it was purchased by Dr. Askew.

It was once in the possession of Monsieur Grotier, who had been ambassador at Rome from Francis I. This gentleman had a library of about three thousand volumes, all of which

were gilt in different fashions, and all of them lettered. " Io. Grotierii et amicorum."

This library was publicly sold at Paris in 1670.

Æneas Vicus was a very learned man, and wrote several works on coins, which are highly esteemed. He was one of the first, if not the first, who engraved the reverses of coins. The manner of his death was very singular and lamentable.

He was shewing some coins to the Duke of Ferrara, and fell down and died in a moment.

The other works of Æneas Vicus, are

1. Omnium Cæsarum verissimæ imagines, &c. Parma, 1552.

Patinus, in his Introduction to the History of Coins, misnames this book, " Cæsarum *rarissimæ* " imagines."

2. Augustarum imagines, (the wives of The Cæsars) Venice, 1558.

3. Le Imagini con tutti i Reversi Trovati, e le Vite de gli Imperatori, &c. Parma, 1658.

4. Discorsi di M. Enea Vico Parmigiano sopra Medaglie, &c. Venice, 1555.

All the above are in the Cracherode Collection, with a duplicate of the book specified at the head of the article.

STENOGRAPHY.

Character and Arte of shorte, swift and secrete, Writing by Character, invented by Timothe Bright, Doctor of Phisike.

Imprinted at London by J. Windet, the Assigne of Tim Bright, 1558. *Cum privilegio Regiæ Majestatis. Forbidding all others to print the same.*

THIS curious and scarce little book belongs to Mr. Douce, who has observed that it is the first treatise in our own, or perhaps in any other language, on the subject of short-hand writing. The author certainly claims the honour of the invention in his dedication, which is to Queen Elizabeth, and in the following terms:

To the Most high and mightie Prince Elizabeth, by the Grace of God, of England, Fraunce, and Ireland, Queene, Defender of the Faith, &cc.

Cicero did account it worthie his labor, and no less profitable to the Roman common weale (Most gratious Soueraigne) to inuent a speedie kinde of wryting by CHARACTER, as PLUTARCH reporteth in the life of CATO the yonger. This invention was increased afterwards by SENECA; that the number of characters grue to 7000. Whether through iniurie of time, or that men gaue it over for tediousness of learning, nothing

remaineth extant of Cicero's inuention at this day. Upon consideration of the great vse of such a kinde of writing, I haue inuented the like: of fewe Characters, short and easie, euery Character answering a word: My Inuention meere English, without precept, or imitation of any. The uses are diuers: Short, that a swifte hande may therewith write orations, or publike actions of speach, vttered as becometh the grauitie of such actions, VERBATIM. Secrete as no kinde of wryting like. And herein (besides other properties) excelling the wryting by letters and Alphabet, in that, Nations of strange languages, may hereby communicate their meaning together in writing, though of sundrie tonges. It is reported of the people of CHINA, that they haue no other kinde, and so traffike together many Prouinces of that kingdom, ignorant one of an others speach. Their Characters are very long & hard to make, that a dousen of mine, may be written as soone as one of theirs: Besides, they wanting an Alphabet, fal into an infinite number, which is a thing that greatlie chargeth memory, and may discourage the learner.

This my inuention I am emboldened to dedicate unto your Majesty, in that among other your Princelie vertues, your Majesty is woont to approue of euery good and profitable inuention of learning: and in duetie of thankefulnesse am I much more bounde thereunto, from whome, I have

haue received assurance of the fruite of my studies, by your Maiesties most gracious priviledge. And this my inuention being altogether of English yeeld, where your Maiestie is the Ladie of the soyle it appertaineth of right, to you onely. So, mooued by auctie, and incouraged by your Maiesties fauourable disposition to the vertuous and learned indeauours of your faithfull subiects, I haue presumed to publish my charactery under the protection of your Maiesties name. It is like a tender plant, yong & strange, and so it resteth.

If it may be so happy as to injoye the influence of your Maiesties fauoure and good liking, I doubt not, but it will growe up, be embraced, and yeeld profitable fruit unto many, & I myself thereby shal have atteined for my particular respect, that which in a lower degree, many shal enjoy the vse of this my inuentiō, which I hope (be it said with modestie) wanteth little to equall it, with that olde deuise of Ciceroes, but your Maiesties alowance, & Ciceroes name. The later as I can easily spare, so without the former my characterie dareth presume no farther, but liueth or dieth, according to your Maiesties account, whose blessed state, as it is to all your loyall subiectes an other life, besides the naturall, so to this new sprong ympe, and to me the parent thereof, nothing can be more comfortable then your Maiesties gratious

acceptation, by whom all the land florisheth, and is at the very heart cheered.

The eternal blesse your Maiestie with increase of all happinesse to your comfort, and your faithful subiects, that (under the great Maiestie of God) onely depend upon you.

Your Maiesties faithful subiect,

TIMOTHE BRIGHT.

This Timothe Bright was also author of various other works, of which copies of those that follow are in the British Museum Library.

De Dyscrasia Corporis humani. London, 1583. 8vo.

A Treatise of Melancholy. London, 1586. 12mo.

De Sanitate tuenda et restituenda. Franc. 1588. 8vo.

Hygieina. London. 8vo.

This latter is a very curious tract, and of itself entitles the author to a respectable place in the Biographia of our country, where, however, his name does not appear; neither is he mentioned, because probably unknown to the writer, in Massey's very entertaining book on the Origin and Progress of Letters. I find him introduced, however, in the first volume of the Athenæ Oxonienses, where he is represented as of Cambridge, and a Doctor of Physic, and Rector

Rector of Methley, in Yorkshire. He says of himself, Cantabrigiensis sum et genere et vitæ instituto.

The copy of the Hygieina, which is in the British Museum, was formerly in the possession of the celebrated Humfrey Wanley, and has his autograph.

Note—The treatise De Dyscrasia, &c. is the second part of the tract De Sanitate tuenda.

ARS MEMORATIVA.

(Jacobi Publicii) Ars Memorativa. 4to. *Goth. Fig.*

A VERY curious and scarce book, which, as Mr. Douce is of opinion, was the earliest with wooden cuts, that was printed with moveable types.

Denis (I use, with his permission, the words of Mr. Douce) affirms, in his Supplement to Maittaire, that it was printed at Cologne. This opinion seems to be founded on the resemblance of its type to that which was used by Ulric Zell. The capital letters, however, are different from those in a copy of Petrarch's Historia Griselidis

in the possession of Mr. Douce, as well as from the engraved specimen in Meerman, Tab. IX.

In the Catalogue of the Valliere Library, No. 1856, it is said to have been printed by J. Guldenschoff, of Mayence, but who, according to Maittaire, was of Cologne.

The volume consists of fourteen leaves, each page containing twenty-seven lines. The following is a specimen of the contents. I must, however, remind the reader that the original is in the Gothic character, with so many and complicated abbreviations, as to render it by no means easy of perusal.

Nonnihil etiam ad hāc rē opis onomathopeia nobis affert idē agminīo ubi e sono vocis ducta. Sic eminet taratantara dixit. Equi hynnitus mugitusque boū balatūq. gregē. Strix nocturna et vespertilio stridet, būbitus apium grus gruit crastinat corvus tu corvo voce notat barritus a barro ululat ulule pitāt accipitres et alia quæ plurima sunt usu et cōsuetudine vocis sonitu ymagines p̄bebunt.

The engravings on wood are of very rude execution, representing a book, part of a town, an old man sitting in a chair, horses.

The book was, beyond doubt, printed between 1460 and 1470. The author, Jacobus Publicius, was a Florentine, concerning whom, if the reader wishes for further particulars, he may consult Fusii Bibliotheca Gesneri, p. 382, and Fabricii Biblioth. Mediæ Ætatis, iv. 42.

Maittaire

Maittaire was not acquainted with this edition; and some authors have attributed it to George Sibut. See the Valliere Catalogue, Preface, p. xvi.

The Valliere Copy sold for 110 livres. Besides the copy in the Museum, Mr. Douce has one, but I know of no other.

ENGLISH POETRY.

MY friend Mr. Douce accommodated me, for the purpose of this publication, with a very curious and scarce treatise, containing Observations on the Art of English Poesie, by Thomas Campion.

Mr. Isaac Reed obligingly furnished me with the answer to the treatise, by Daniel, entitled "A Defence of Ryme."

I was about to describe these two tracts, when Mr. G. Chalmers, whose knowledge of English Literature can only be exceeded by the promptitude with which he communicates his resources to his friends, recommended to me to enlarge my plan, and give a succinct account of such essays on the subject of English Poetry as are most remarkable for their scarcity and value.

At the same time, he, with the greatest kindness, supplied me with various materials, and the loan of such books as are not to be found in the Museum.

Indeed his communications were so ample and so satisfactory, that little has been left or me, except to methodize and arrange them.

The first publication * which we have upon the subject, is found in a most rare volume, which contains tracts written by King James I. The book itself is so very scarce that I may well be excused for minutely describing its contents.

It is in quarto, printed at Edinburgh by Thomas Vautrouiller in 1585. James was born on the 19th of June, 1566, and he was consequently only nineteen years of age when he produced this work. It is called "The Essayes of a Prentise in the Divine Art of Poesie," and consists of seven different tracts.

1. The Twelve Sonnets of Invocations to the Goddis.

2. The Uranie, or Heavenly Muse translated.

3. The Metaphoricall Inventioun of a Tragedie callit Phœnix.

---

* King James, in his Treatise on the Art of Scotish Poetry, speaks of *sundry writers* who had written on the same subject in English, but the only one I remember to have traced is Gascoigne, at the end of whose poems in 1575, and again with his works in 1587, was printed "Certayne Notes of Instruction concerning the making of Verse or Ryme."

4. A Paraphrasticall Translatioun out of the Poete Lucane.

5. A Treatise of the Airt of Scottis Poesie.

6. The CIIIJ Psalme of David, translated out of Tremellius.

7. A Poeme of Tyme.

Of these articles, the fifth, or Treatise of the Airt of Scottis Poesie is singularly curious, as may sufficiently appear from the following short specimen.

For flyting or Invectives vse this kynde of verse following: call it *Rouncefalles*, or *Tumbling* Verse.

In the hinder end of harvest upon Allhallow Eue
Quhen our gude nichtbors rydis nou gif I reid richt
Some bucklit on a benwood and some on a bene
Aye trottand into troupes fra the twilicht
Some sadland a sho ape all grathed into grene
Some hotcheard on a hemp stalk hovand on a heicht
The King of Fary with the Court of the Elf Quene,
With many etrage Incubus rydand that nicht.
There an elf on ane ape ane ursell begat
Besyde a pot baith auld and worne,
This bratsherd in ane bus was borne,
They fand a monster on the morne,
Wat facit nor a Cat.

For compendious praysing of any bukes, or the authouris theirof, or ony argumentis of other historeis quhair sindrie sentences and change of purposis are requyrit, use *Sonet* verse, of fourtene lynis and ten fete in every lyne.

The exemple quhairof I neid nocht to shaw zow in respect I have sat doun twa in the beginning of this treatise.

In materis of love use this kynde of verse quhilk we call *Commoun* verse, as

Quhais answer made thame nocht sa glaid,
That they should thus the victors be,
As even the answer quhilk I haid
Did greatly joy and comfort me;
Quher lo, this spak Apollo myne
All that thou seikis, it sall be thyne.

Lyke verse of ten fete as this foirsaid is of aucht ze may use lykewayis in love materis, as also all kyndis of cuttit and broken verse quhairof new formes are daylie inventit according to the Poetis pleasour, as

Quha wald have tyrde to heir that tone
Quhilk birds corroborat ay above
Through schouting of the Larkis?
They sprang sa heich into the skyes
Quhill Cupide walknis with the cryis
Of naturis chapell clarkis.
Then leaving all the Heavins above,
He lichted on the eard.
Lo how that lytill God of Love
Before me then appeard
So myld lyke
With bow three quarters skant,
And chyld lyke,
So moylie
He lukit lyke a cant.
And coylie.
And sa furth.

I am

I am indebted to my friend Mr. Todd's excellent edition of Spenser's works, for the opportunity of placing chronologically the next writer on this subject.

This was undoubtedly our great poet Spenser, who had written a treatise called, "The English Poet," which has unfortunately been lost, but which must have contained specimens of the writings of his countrymen. See Todd's edition of Spenser, The Life, p. 7 and p. 158. See also the Argument to October in the Shepherd's Calendar. Speaking of "Poetrie," he calls it "a "divine gift, and heavenly instinct, not to be "gotten by labour and learning, but adorned "with both, and poured into the witte by a "certaine enthusiasmos and celestiall inspiration, "as the author hereof elsewhere at large dis-"courseth, in his book called the English Poet; "which booke being lately come to my handes, "I minde also by God's grace, upon further "advisement to publish."

The next treatise in chronological order, of which I have any knowledge, is that of Webbe on English Poetry, printed in 1586. It is one of the scarcest books in the circle of English literature. I never heard of but one copy*. This was bought at the sale of Major Pearson's li-

* Mr. Malone possesses another.

brary,

brary, by George Steevens, for three pounds five shillings. At the sale of Mr. Steevens's library, it was purchased for the Duke of Roxburgh for eight guineas.

Having examined this tract in the Roxburgh Collection, I am enabled to give the following account of it. It is entitled, A Discourse of English Poetrie, together with the author's judgment, touching the reformation of our English verse, by William Webbe, Graduate. Imprinted at London, by John Charlwood, for Robert Walley, 1586. 4to. Black letter. Dedicated "to the right worshipfull, learned, and most gentle gentleman, my veric good master, Ma. Edward Sullard, Esq. W. W. wysheth his harts desire.

To give the reader some idea of this book, I have transcribed the paragraph with which it concludes.

"This small travell, courteous reader, I de-
"sire thee to take in good worth, which I have
"compyled, not as an exquisite censure con-
"cerning this matter, but as thou mayst well
"perceive in trueth, to that onely ende that it
"might be an occasion to have the same throughly
"and with greater discretion taken in hande,
"and laboured by some other of greater abilitie,
"of whom I know there be manie among the
"famous poets in London, who bothe for learn-
"ing and leysure may handle the argument far
"more pythelie."

At

As the Duke's library is to be sold by public auction, this tract will again be brought before the public; and it requires no great sagacity to foretell, that it will produce a far larger sum.

Sir John Harington's Apologie of Poetry, has an intermediate claim to notice, from having been prefixed to his Translation of Orlando Furioso, in 1591. And so has Fraunce's Arcadian Rhetorike, 1588, a very scarce book in the library of Mr. Malone.

The next publication in order, is Sir Philip Sidney's "Apologie for Poetrie." This was published after Sir Philip's death. The date of the first edition is 1595, and Sir Philip died in 1586. As this was, in all probability, composed though not published before Webbe's, perhaps in strict propriety it should have been mentioned first.

The next publication in our series is, Bolton's Hypercritica.

Of this very curious tract, or rather collection of tracts, I know of no detached edition. It is printed at the end of Trivet's "Annalium Continuatio," edited by Hearne in 1722.

The essay which entitles it to a place here, is the fourth, which is called,

"Prime Gardens for gathering English: according to the true gage or standard of the tongue about fifteen or sixteen years ago."

With the date of 1589 we have Puttenham's Arte of Englishe Poesie, a very rare and very curious

curious book, progressively increasing in its value. Mr. Isaac Reed informs me, that he well remembers when the common price asked for a good copy of Gascoigne's works was five shillings. I do not think that it could now be obtained for five guineas. Thus also it has happened with Puttenham. I remember thinking forty shillings an enormous sum to be given for this book; but I have since seen one, with the head of Elizabeth, in no very excellent condition, produce somewhat above eight pounds.

Next to Puttenham, I believe I must place Observations in the Art of English Poesie, by Thomas Campion, wherein it is demonstratively proved, and by example confirmed, that the English toong will receive eight severall kinds of numbers, proper to itselfe, which are all in this book set forth, and were never before this time by any man attempted.

This was printed by Richard Field, for Andrew Wise, in 1602.

This tract is a formal attack upon rhime. The author observes thus in his Preface.

" For this end have I studyed to induce a " true forme of versefying into our language, for " the vulgar and unartificiall custome of riming " hath, I know, detered many excellent wits " from the exercise of English Poesy."

This tract roused the indignation of Samuel Daniel, who in the very following year, namely, in

in 1603, published " A Defence of Ryme, against a pamphlet, entituled, Observations in the Art of Poesie, wherein is demonstratively prooved that ryme is the fittest harmonie of wordes that comports with our language.

I have seen two editions of this work, one in quarto, lent me by Mr. Reed, with the date of 1603, and one in a small folio, published with other poems of Daniel, of the same date. This last is in the possession of Mr. Chalmers. Among other remarks in vindication of ryme, Daniel has the following:

" But had our adversary taught us by his " owne proceedings, this way of perfection, and " therein fram'd us a poeme of that excel- " lencie as should put downe all, and been " the maister-peece of these times, we should " all have admired him. But to deprave the " present forme of writing, and to bring us no- " thing but a few loose and uncharitable epi- " grammes, and yet would make us believe those " numbers were come to raise the glory of our " language, giveth us cause to suspect the per- " formance, and to examine whether this new " arte, *constat sibi*, or, *aliquid sit dictum quod* " *non sit dictum prius.*"

We have now to pass over a long interval of time before we come to any treatise on the subject of English Poetry. Indeed I know of none but " Pooles England's Parnassus," which was published

published in 1657. I mention this, on account of the Editor's prefatory remarks, otherwise it ought to be placed among the Collections of English Poetry, which I shall hereafter enumerate.

After the above, I do not recollect any thing till we come to the Critical Prefaces of Dryden: but here I rank Dryden, both on account of his great name, sacred to every lover of the Muses, and because as he says, "he had taught his "readers to be too nice critics."

With respect to the dates of these prefaces, the more curious reader has only to refer to Mr. Malone's work. I have not specified them, as my intention was only to give a succinct sketch of the subject.

It does not seem to be of material consequence, whether we place Phillips before or after Dryden. The Theatrum Poetarum was published in 1675, and contains a "Prefatory Discourse of the Poets, and Poetry in generall."

Edward Phillips was the nephew of Milton, and it was believed that Milton assisted him in his work.

The next in order is the "Essay upon Poetry," by the famous Duke of Buckingham. This is a Poetical Essay, and was published in 1682. It begins with this maxim:

> Of things in which mankind does most excell,
> Nature's chief master-piece is writing well.

After the above, I believe I must place the Essay on Translated Verse, by the Earl of Roscommon.

In 1687, William Winstanley put forth his Lives of the most famous English Poets.

In 1691, we have Gerard Langbaine's Account of the English Dramatic Poets; and Gildon's abstract of it, in 1698. In 1718, Gildon's Complete Art of Poetry *. In 1694, appeared remarks on Poetry, with characters and censures of the most considerable poets. It contains a chapter on English Poetry, and characters of several English poets. In 1721, Lord Lansdown on Unnatural Flights in Poetry. In 1723, was published the Poetical Register of Giles Jacob. In 1725, Vida's Art of Poetry, by Christopher Pitt; and in 1740, the Quintessence of English Poetry, by Thomas Hayward †, in 3 vols. 12mo. The Preface to this work is by the celebrated William Oldys, with the supervisal and corrections of his friend, Dr. Campbell, says Warton. See History of E. P. iii. 281. It contains an historical and critical review of

* See page 245.

† First published under the title of The British Muse, in 1738, and pronounced by Warton to be the most comprehensive and exact common-place of our most eminent Poets throughout the reign of Queen Elizabeth and afterwards.

Pemberton's Observations on Poetry, especially the Epic, were also published in 1738.

all

all similar collections, but it is by no means so satisfactory as might hve been expected.

I should have observed above, that Boileau's Art of Poetry was *made English* by Sir William Soames, which was afterwards revised by Dryden.

I would avoid making this article too elaborate, but some readers may thank me, perhaps, for briefly mentioning the following publications on the subject, as a sort of link to the chain.

The Art of Poetry on a new plan, was published in two volumes, octavo, in 1762, for Newbery.

In 1762, Remarks on the Beauties of Poetry were published by Daniel Webb, Esq; and Observations on the Correspondence between Poetry and Music, by the same author, in 1769.

In 1764, we have the History of the Rise and Progress of Poetry, by Dr. Brown.

In 1778, Percival Stockdale's Inquiry into the Nature and genuine Laws of Poetry, &c.

In 1782, Henry Headley published Select Beauties of Ancient English Poetry, in 2 vols. 12mo. These volumes contain many elegant criticisms, as well as pertinent biographical sketches and anecdotes, which evince, perhaps, a young, but certainly a fine taste, and highly polished mind. I am happy in this opportunity of paying a tribute of esteem and affection to his memory, for I knew him well.

The different essays and critical pieces of Dr. Aikin, particularly his elegant Essay on Song Writing,

Writing, deserve an honourable place, and will amply repay the readers' attention. Neither ought I to omit the Doctor's Essay on the Application of Natural History to Poetry, and Letters to a Young Lady on a Course of English Poetry.

That I may have forgotten some respectable names in this series, is very possible. I can only say, that I shall be thankful in this, and indeed in every other instance, to have the deficiencies pointed out.

I proceed now to the other part of my design, which is to place before the reader a concise account of the different Poetical Miscellanies and Collections which have appeared in our language.

The first of these is TOTTELL's Poetical Miscellany. The first edition of this work appeared in 1557, which was followed by a second in 1565. Warton is of opinion, that this Miscellany gave occasion to two very favourite and celebrated collections of the same kind, namely, The Paradise of Dainty Devises, and England's Helicon. See his History of English Poetry, vol. 3. p. 69.

In the same vol. of his valuable work, p. 296, our poetical historian speaks of a miscellany, printed in 1567 or 1568, entitled "Newe Sonettes and Pretty Pamphlettes," &c.

In 1578, "The Paradise of Dainty Devises" was published in 4to.

When it is considered how very popular this book was, and through what a variety of editions the work passed, it seems astonishing that it should be so exceedingly scarce, and yet I hardly know where a copy is to be found. It is not in the Museum. Mr. George Ellis has a complete copy of the first edition. The Duke of Roxburgh's collection, it seems, has three different editions.

I have never seen a copy, but one in manuscript, lent me by Mr. Douce, from which I extract the following particulars.

Dr. Warton speaks of an edition of this work in 1573, but this is probably a mistake, and the 3 must have been misprinted for 8. The book was first printed by Henry Disle, who had not served out his apprenticeship till Midsummer, 1576. Besides, Warton himself mentions the edition of 1578, as the first edition, vol. 3. p. 285. note 1.

Henry Disle died in July, 1582, when the copy of this book was granted to one Timothie Rider, by the Court of Assistants. See the Stationers' Hall Book, B. p. 190. b.

As I do not think that Warton, though he makes frequent mention of the work, has any where given its title; and as the book itself is so remarkably scarce, no apology seems necessary for transcribing it.

"THE PARADYSE OF DAYNTY DEVISES,"

Conteyning sundry paltry precepts, learned counsels, and excellent inventions, right pleasant and profitable for all estates.

Devised and written for the most part by M. Edwardes, formerly of Her Majesties Chappell: the rest by sundry learned gentlemen, both of honour and worship, whose names hereafter followe *:

Imprinted at London by Henry Disle, dwellyng in Paule's Church Yard, at the South-west door of Saint Paules Churche, and are there to be solde. 1577."

Of this book, notwithstanding its extraordinary rarity, there were no less than eight editions, of which, I believe the following will prove an accurate account:

The first was in 1576, of which George Steevens had the copy, which is now in the Library of the late D ke of Roxburgh. My friend Mr. George Ellis has also a copy.

The second was in 1577. Of this, Mr. Douce possesses a Transcript by the late Mr. Herbert; and with the use of which, he has obligingly accommodated me.

The third was in 1578. This is quoted by the late Horace Walpole, and by Dr. Warton.

The fourth was in 1580. Of this edition there

* Their names are specified in Ames, p. 685.

is a copy in the King's Library, and one also in the collection of the Duke of Roxburgh.

The fifth was in 1585. This edition is referred to by Dr. Percy in his Reliques of Ancient Poetry.

The next edition is said to be of the date of 1592, but this is considered as of doubtful authority.

The seventh edition was in 1596. Of this, G. Steevens had the copy which is now in the Library of the Duke of Roxburgh.

The last edition was of 1600, which also was in the possession of Mr. Steevens, and is now in the Roxburgh Collection.

The Gorgeous Gallery of Gallant Inventions, a Poetical Miscellany, published in 1578, succeeded the Paradise of Dainty Devises; and this was followed by A Handfull of Pleasant Delites, in 1584.

The next Poetical Collection was entitled the Phenix Nest. This was in quarto, and appeared in 1593. By the kindness of Mr. Douce, I am enabled to transcribe the title page of this rare book.

"The Phœnix Nest, built up with the most rare and refined Workes of Noblemen, woorthy Knights, gallant Gentlemen, Masters of Arts and brave Schollers.

"Full of varietie, excellent Invention, and singular Delight.

"Never before this time published.

"Set foorth by R. S. of the Inner Temple, Gentleman.

Gentleman. Imprinted at London, by John Jackson, 1593."

The next in order is "ENGLAND'S HELICON." This was in quarto, and appeared in 1600.

A second edition was published in 1614.

In 1600 appeared "BELVIDERE, or the Garden of the Muses." There was a second edition in 1610, entitled "The Garden of the Muses," without the previous title of BELVIDERE, but they are one and the same Collection, and made by John Bodenham. This is a curious, but at the same time, very whimsical Miscellany, as the author in another edition made it a rule, to give place to no more than a quotation of a single line, or a couplet of ten syllables.

An imperfect copy of this book produced, at the sale of Mr. Allen's Library, 1l. 11s. 6d. The reader, who wishes for more information concerning it, may consult Herbert's edition of Ames, vol. III. p. 1382, and the "Return from Parnassus," Reed's edition, p. 211.

In 1600 also was published "ENGLAND'S PARNASSUS, or the choycest Flowers of our modern Poets, with their Poetical Comparisons, by R. A."

R. A. means Robert Allot, concerning whom the reader may consult Warton's History of English Poetry, vol. III. p. 280.

In 1601 appeared CHESTER'S "ROSALINE'S COMPLAINT." There was a copy of this in Major Pierson's Sale-catalogue, from which I transcribe the title:

" Loves Martyr, or Rosaline's Complaint, a Poeme, enterlaced with much varietie, with the legend of King Arthur, by Robert Chester, 1601.

Hereafter follow diverse Poetical Essaies, done by the best and chiefest of our moderne writers, and consecrated by them all, general to Sir John Salisburie. Imprinted for E. B. 1601."

It must, from the above description, be a compilation of singular curiosity, but I have not been able to trace the purchaser, and no other copy is known.

It sold for two pounds fourteen shillings.

In 1602 was published DAVISON'S " POETICAL RAPSODY, containing divers Sonnets, Odes, Elegies, Madrigals, and other Poësies, both in rime and measured verse." This valuable Miscellany passed through three successive and augmented editions in 1608, 1611, and 1621.

The next publication of the kind, is " The ENGLISH TREASURY of Wit and Language, by John Cotgrave, 1655." This was taken from the Dramatic Writers, and is digested into common places. Of this book Mr. Douce possesses the copy which belonged to Oldys; who was at the pains to trace each quotation to its original author, and has inscribed the writer's name beneath each passage.

I do not know what the value of this book may now be, but, in 1801, a copy in White's catalogue was marked at three guineas and a half.

The next publication of the kind in our series

ries is, "THE ENGLISH PARNASSUS, or an Help to English Poetry," by Joshua Poole.

This appeared in 1657. A second edition was published in 1677.

In 1703 we have "THE ART OF ENGLISH POETRY," in 2 vols. 8vo. by Edward Byshe. This has passed through a great variety of editions. The seventh edition, much corrected and enlarged, was published in 1725, and entitled The British Parnassus.

In 1718 we have "THE COMPLETE ART OF POETRY," by Gildon, in 2 vols. 8vo.

In 1738 Thomas Hayward published "THE BRITISH MUSE," of which there was a second edition in 1740, with the title mentioned above.

The last collection, of which it comes within my plan to make mention is, "THE MUSES LIBRARY, or a Series of English Poetry, from the Saxons to the reign of King Charles II." by E. Cooper, 1737.

This elegant volume was, for a long time, held in so little esteem, that several titles were required to sell off the impression; and it might be purchased from stalls for a shilling or eighteen pence. It is now become scarce. It probably suggested his plan to Mr. Headley and to other subsequent collectors.

I had written a considerable part of the above, before I knew that I had, in some degree, been anticipated by the editor of the last edition of

Phillips's Theatrum Poetarum. But on a careful examination of that work, which is entitled to much commendation, I perceive that my own Essay contains a great number of particulars not to be found in that work; so that, altogether, I flatter myself, I may not have rendered an unacceptable service to the lovers of English Poetry, by printing what I have written.

FRIAR RUSH.

FOR this and other very curious articles I am indebted to the great kindness of Marquis Stafford, whose library contains great treasures in old English literature, perhaps greater than any other collection in this country; and whose obliging condescension in giving access to, and facilitating the researches of the curious, are among the smallest of those qualities, which have obtained him the universal esteem. By his Lordship's kind indulgence I am permitted to give the subjoined accounts and extracts:

THE HISTORIE OF FRIER RUSH, how he came to a house of religion to seeke service, and being entertained by the Priour, was first made under Cooke, being full of pleasant mirth and delight for young people.

Imprinted

Imprinted at London by Edw. All-de, and are to be solde by Francis Grove, dwelling on Snow Hill. 1626.

The late Mr. Ritson, who, unfortunately for himself, his tranquillity, and his reputation, doubted of every thing, for a long period of time absolutely persisted in his assertion, that this book did not exist. That they, who asserted there was such a book, were conspirators in fraud, forgery, and falshood. Whether he was finally satisfied of the contrary, and retracted his infidelity, I do not know, nor is it of consequence.

It is in black letter, ornamented with wooden cuts, and consists of fourteen chapters, of which, as the book is so exceedingly rare, I give the heads.

1. A Pleasant History, how a Devill, named Rush, came to a Religious House to seeke a Service.

2. How a Devill, named Rush, came unto a Gentlewoman's House, and how he brought her privily unto his Master's Chamber.

3. How Frier Rush threw the Maister Cooke into a Kettle of Water, seething upon the Fire, wherein he died.

4. How Frier Rush made Truncheons for the Friars to fight withal.

5. How Frier Rush grymed the Waggon with Tarre, and what Cheere he made in the Country.

6. How

6. How the Priour made Frier Rush Sexton among the Friers, and how he charged him to give him knowledge how many Friers were absent from Mattins at Midnight, and what they were.

7. How Rush went forth a sporting, and was late forth, and how in his way coming home he found a cowe, and which cowe he divided into two parts, the one halfe hee tooke on his necke and carried it with him, and the other halfe he left still, and how he soone had it made ready for the Friers' suppers.

8. How a Farmer of the Prioury sought his cowe, and how he was desolated by the way homeward, and was faine to lye in a hollow tree, and of the vision that he had.

9. How the Farmer, which lay in the tree, came unto the Priour in the morrowe after, and tolde him the wonders that he had heard, and the wordes of Frier Rush, and that he was a very devill.

10. The lamentation that Rush made when he was departed out of the House of Religion.

11. How Rush came to husbandman labouring in the field, and desired to be entertayned in his service.

12. How Rush came home to make cleane the stable, and how he found the Priest under the manger, covered with straw.

13. How Rush came home and found the Priest in the cheese basket, and how he trayled him about the towne.

14. How

14. How Rush became servant to a gentleman, and how the Devill was conjured out of the body of the gentleman's daughter.

The following, which is the seventh chapter, is as good a specimen of the work as can be given.

" It befell upon a time, that Rush, when all " his businesse was done in the kitchen, he woulde " goe further into the country to sport him, and " to passe the time with good company. As he " walked on his way, his chaunce was to come " into a village which was two or three mile " from the place where he did dwell, and when " he was entered into the village hee looked " round about him in every corner to finde out " some company to make merry withal; and at " the last espied an alehouse, and in he entered, " and there he found goode fellowes playing at " cardes and drinking, and made cheere: then " Rush made obeysance to them and sate doune " among them, and dranke with the players, " and afterward he fell to play, and was as " merrie as any man in the company: and so long " he played and passed the time, that cleane he " had forgotten what he had to doe at home, " and the day went fast away, and the night " approached. Anon Rush looked up, and " perceived that it was almost night, remem- " bered himself that there was nothing readie " at home for the Priours supper and Covent,

" and

" and it was almost supper time, wherefore he " thought it was time to depart thence; so he " payed for his drinke and tooke his leave, and " homeward he went, and in his way he found " a fat cowe grasing in the field, and sudaynely " he divided her into two parts, and the one " halfe he tooke on his necke and carried it " home, and quickly hee made it ready: some " he put in the pot and some upon the spit, " and he made a great fire and set on the pot, " and laid to the spit: and he made mervaillous " good pottage, and rosted the meat very well, " and he made such good speed, that every thing " was ready by the hour accustomed to goe to " supper, whereof the Priour and all the Friers " had great mervaile that he had every thing " readie so soone, and was so well done: for " they knew that it was late ere he came home; for " some of the Friers had beene in the kitchen a " little before, and saw neither cooke nor fire, " nor any thing prepared toward supper: where- " fore they gave to Rush, and said he was very " quicke in his office."

After having written the above, my friend Mr. Douce indulged me with the loan of the fragment of a book, very much resembling the above of Friar Rush, in its style and subject, but of still greater curiosity and value. I am enabled to give the following account of it from Mr. Douce's notes. Mr. Douce believes it to be

be a translation from the German, and probably of a work resembling Tiel Ulespiegel, or Owl Glass, the German Rogue. It also bears some resemblance to the Merry Tales of Skelton.

In Tyson Recueil de Nouvelles, &c. Antwerp, 1590. 12mo. is a story, entiled "D'un Pretre et d'un Portier de Calembert," which is very likely to have been taken from this work.

The "Pfarrer von Calenberg" is mentioned with Ulenspiegel in an exceedingly scarce and curious tract, entitled, De generibus ebriosorum, &c. printed at Nurenberg, 1516, 4to. Calenberg, or Calembourg, is a village in Lower Saxony. This fragment is the history of the Parson of Calemburg, of which the following is not the least curious specimen:

"The Parson of Kalenborow had wyne in his seler which was marred, and because he would have no losse be it, he practysed a wyle to be ridde of it; and caused it to be publyshed in many paryshens there about, that the Parson of Kalenborow, at a daye assigned, wolde fle over the Rever of Tonowa frome the stepyl of his own churche. And this he proclaymed in his owne parishe also, and then he caused 11 wynges of Pecockes fedders to be made, and also he caused his noughty wynes to be brought under the churche stepyll, whereas he sholde stande for to fle over the rever. And he gave the clerke charge of his wyne because he sholde sell it well and

and dere to the most profyte. And when the daye was come that the Parson sholde fle, many one come theder to se the marvayle frome farre contrees: and than the Parson went upon the stepyll, arayed lyke an angell, redy for to fle, and there he flickered oftentymes with his wynges, but he stode styll. In the mean whyle that the people stode so to beholde hym the sonne shone hote, and they had great thurste, for the Preste dyd not fle, and he se that, and beckened to to them, sayinge, ye good people, my tyme is nat yet to fle, but tary a whyle, and ye shall se what I shall do; and than the people went and dranke apace of this wyn that they se there for to sell, and they dronke so longe that they coude gete no more wyne for money, and cryed out for drynke, and made great preas. And within a lytell whyle after, the Clerke come to the Parson and sayde, Sir, your wyne is all solde and well payde for, though there had ben more. The Parson beinge very gladde of this tydinges began to flicker with his wynges agayne, and called with a lowde voyce unto the people, saing, Harke, harke, harke, is there any amonge you all, that ever se a man have wynges or fle. There stepped one furthe and sayd, Nay, sir, nay. The Parson ansered agayne, and sayd, Nor never shall, be my fay. Therefor go your wayes home every whone, and say that ye have dranke up the Parson of Kalenborow's evyll wynes, and

payd for it well; and truly more than ever it cost him. Than ware the vilaynes or paysauns mervelously angry, and in their language curssed the Parson perillously, some with a myscheve and vengeaunce; and some sayd, God geve hym an hundred drouse, for he hathe made amonge us many a fole and totynge ape. But the Parson cared not for all theyr cursses. And this subtyle dede was spred all the countre about."

THE ANT AND THE NIGHTINGALE.

The Ant & the Nightingale, or Father Hubbard's Tales. (Small Quarto) Printed by T. C. for Thos. Bushell, & are to be solde by Jeffrey Charlton, at his Shop, at the North Doore of Paules. 1604.

FOR the use of this very rare and curious little volume, I am also indebted to the kindness of Marquis Stafford.

The contents are tales, with poetry intermixed. The tales are related by an Ant to a Nightingale to save her life, the Ant having crept up a tree, and got within reach of the Nightingale's beak. The author thus introduces his book

TO

TO THE READER.

Shall I tell you what, reader? but first I should call you gentle, curteous and wise, but tis no matter, theyre but foolish words of course, and better left out than printed; for if you be so, you need not be called so; and if you be not so, then were lawe against me for calling you out of your names; by John of Powles Church Yard I sweare, & that oath will be taken at any haberdashers, I never wisht this booke better fo.tune than to fall into the hands of a true spelling Printer, and an honest stitching Bookseller; & if honestie could be solde by the bushell, like oysters, I had rather have one bushell of honestie than three of monie.

Why I call these Father Hubbard's Tales, is not to have them called in againe, as the tales of Mother Hubbard; the worlde would shewe little judgment in that yfaith, & I should say then *plena stultorum omnia*; for I entreat here neither of rugged beares nor apes; no, nor the lamentable downefal of the olde wives platters, I deale with no such mettall. What is mirth in mee is harmlesse as the Quarter Jacks in Powles, that are up with their elbowes foure times an houre, and yet misuse no creature living. The verie bitterest in me, is but a physical frost, that nips the wicked blood a little, & so makes the whole bodie the more wholesomer, and none

can

can justly except at me, but some riotous vaunting *Kit*, or some gentleman swallowing *Mal Kin*[2], then to condemn these tales following, because Father Hubbard tells them in the small syze of an Ant, is even as much as if these two wordes *God* & *Divil* were printed both in one line; to skip it over, and say that line were naught, because the *Divil* were in it; *Sat Sapienti*, &

Quarter Jackes in Paules.

It may be presumed from this passage, that formerly the quarters were struck at St. Paul's church clock by the figures of men, as they are now at St. Dunstan's, Fleet Street. See p. 256.

[2] Malkin.

The diminution of Mary.

See Shakspeare's Coriolanus.

> The kitchin Malkin pins
> Her richest lockram 'bout her reechy neck.

Some readers may require to be informed that lockram means some sort of coarse linen: reechy means greasy.

See also Pericles Prince of Tyre.

> None would look on her,
> But cast their gazes on Marina's face;
> Whilst ours was blurted at, and held a *Malk'n*
> Not worth the time of day. Act IV. Sc. 4.

That is a mean wretch, not worth saluting with good day to you.

I hope there be many wise men in all the twelve companies [3].

Yours if you reade without
Spelling or hacking
T. M.

The exordium is in verse, and is thus introduced:

Now in the pathlesse region of the ayre
The winged passenger had left to soare,
Except the bat or owle, who bade sad care,
And Philomel that nightly doth deplore.
In such contentious tunes her change of shape
Wrought first by perfidy and lustful rape.

This poore musician sitting all alone
On a greene hauthorne, from the thunder blest,
Carrolls in varied notes her antique mone,
Keeping a sharpned briar against her brest.
Her innocence this watchful payne doth take,
To shun the adder or the speckled snake.

* * * *

Under the tree whereon the poore bird sate
There was a bed of busie toyling ants,
That in their summer winters comfort gate,
Teaching poore men how to shun after wants.
Whose rules, if sluggards could be learnt to keepe,
They woulde not starve awake, lye cold asleepe.

---

[3] TWELVE COMPANIES.

Originally the chartered city companies were only twelve in number.

O 3

One of these busie brethren having donne
His dayes true labour got upon the tree,
And with his little nimble legs did runne,
Pleased with the hearing, he desired to see
What wondrous creature nature had composde,
In whom such gracious musick was enclosed.

To save her life, the Ant tells the "Lady Nightingale" a tale of what happened to him when he was a ploughman; secondly, a tale when he was a soldier.

I cannot give a better specimen of the prose, than the commencement of this latter tale.

"Most musical and prickte singing madame, for if I erre not, your ladeshipp was the first that brought up Prick Song, being nothing else but the fatall notes of your pittifull ravishment. I not contented long, a vice cleaving to all worldlings, with the little estate of an ant, but stuft with envie and ambition, as small as I was, desired to enter into the world againe, which I may rather tearme the upper hell, or FRIGIDE GEHENNA, the cold charitable hell, wherein are all kinds of divells too, as your gentle divell, your ordinary divell, and your gallant divell; and all these can chaunge their shape too: as today in cowardly white, to-morrow in politicke blacke, a thirde day in jealous yellow: for believe it, sweete ladye, there are divils of all colours: nevertheless, I, covetous of more change, leapt out of this little skin of an ant, and hung my

skin on the hedge, taking upon me the grisly shape of a dusty souldier, &c. &c. &c.

This curious little volume thus concludes:

By this the day began to spring,
And seize upon her watchful eies,
When more tree queristers did sing,
And every bird did wake and rise;
Which was no sooner seene and heard,
But all their pretty chat was marr'd.
And then she saide
We are betraide.

The day is up, and all the birds,
And they abroad will blab our words.
With that she bade the Ants farewell,
And all they likewise, Philomel.
Away they flew,
Crying Tereu.
And all the industrious Ants, in throngs,
Fell to ther worke, and held their toongs.

THOMAS NASH.

AS the accounts of this writer are very concise and unsatisfactory in our biographical dictionaries, and as his works are now exceedingly rare, and purchased at a prodigious price, the following particulars may not be unacceptable.

He

He was born at Leostoffe, in Suffolk, in the reign of Charles the First. His father was descended from the Nashes of Herefordshire, as he himself informs us in his whimsical production, called, the Praise of a Red Herring, &c. &c.

This pamphlet also contains an account, perhaps the earliest, of Great Yarmouth, in Norfolk, the haven of which, he tells us, cost above 26,000l. repairing in the last twenty-eight years. This was very scarce, even in the time of Sir Hans Sloane. Nash was educated at Cambridge, and was, for almost seven years, a member of St. John's College. He wrote a great deal, both in prose and verse, particularly of the satirical kind. He obtained considerable reputation as an author, and was praised by many of his cotemporaries.

He is thus described by Michael Drayton:

> And surely NASH, tho' he a proser were,
> A branch of laurel yet deserves to bear;
> Sharply satyrick was he, and that way
> He went; since that his being to this day,
> Few have attempted, and I surely think,
> These words shall hardly be set down in ink.
> Shall scorch and blast, so as his could when he
> Would inflict vengeance.

He is also thus mentioned in a very curious and scarce play, called, The Return from Parnassus,

nassus, or the Scourge of Simony, acted by the Students of St. John's College, Cambridge, 1606.

After introducing Spenser, Constable, Lodge, Daniel, Watson, Drayton, Davis, Marston, Marlowe, Shakspeare, and Churchyard, the Interlocutors, Ingenioso and Judicio, thus proceed:

Thomas Nash

Ingenioso

I here is a fellow, Judicio, that carried the deadly stocke in his pen, whose muse was armed with a jag tooth, and his pen possest with Hercules furyes.

Judicio.

Let all his faults sleepe with his mourneful chest,
And there for ever with his ashes rest;
His stile was witty, though he had some gall:
Something he might have mended, so may all.
Yet this I say, that for a mother wit
Few men have ever seen the like of it.

The author of the Ant and the Nightingale also speaks of Nash after his death in the following terms:

Or if in bitternes thou rale like *Nash*,
Forgive me, honest soule, that tearme thy phrase
Rayling, for in thy workes thou wert not rash,
Nor didst affect in youth thy private praise.
Thou hadst a strife with that *Tergemini* *;
Thou hurtst not them till they had injured thee.

* Tergemini. This alludes to three brothers of the name of Harvey, between whom, and Nash, a paper war was prosecuted

Thou wast indeede too slothfull to thyselfe,
Hiding thy better tallent in thy spleene
True spirits are not covetous in pelfe,
Youths wit is ever ready, quick, and keene.
Thou didst not live thy ripend Autumn day,
But wert cut off in thy best blooming May.

Nash died about the year 1600, and at the early age of forty-two. He was certainly a man of very considerable learning, but of great severity in his style. He is called by Dr. Lodge, in his "Wits Misery and Worlds Madness, discovering the Devils Incarnate of this Age," the True English Aretine.

His works are very numerous: of these the British Museum possesses only three.

1. Christ's Teares over Jerusalem. 1603. 4to.

2. Lenten Stuffe, or the Prayse of the Red Herring, Fitte of all Clearkes of Noblemens Kitchens to be read, and not unnecessary by all Serving Men that have short Board Wages, to be remembered. 1599. 4to.

3. Summer's Last Will and Testament, a Comedy *. 1600. 4to.

---

cuted so long, and with so much bitterness, that the Prelates, Whitgift and Bancroft, interfered to suppress what was published.

See Warton's Hist. Eng. Poet. V. III. p. 488.

* There is also in the Museum a book, entitled, "Quaternio, or Fourfold Way to a Happy Life. 4to. 1633. Per Tho. Nash. Philopolitem, but from its date this must be some other Thomas Nash.

The King's library contains

1. Mar- Martine. 4to.

2. Pappe with an hatchet, alias a Figge for my Godsonne, or cracke me this Nut, or a Countrie Cuffe, that is a Sound Box of the eare for the Idiot Martin to hold his peace, seeing the Patch will take no warning.

Written by one that dares call a dog a dog, and made to prevent Martin's dog daies.

Imprinted by John Anoke and John Astile, for the Baylive of Withernam cum privilegio perennitatis, and are to bee sold at the signe of the Crab-tree Cudgel, in Thwacke Coate Lane.

A sertene Martin hangs fit for my mewing.

3. Plaine Percivall the Peacemaker of England. 4to.

4. An Almond for a Parratt. 4to.

5. Martin's Months Mind. 4to. 1589.

6. The Tyrannicall dealing of Lords Bishops against God's Children. 4to. Reprinted 1640.

7. Pasquil's Apologie. 4to. 1590.

8. Pasquil and Marforides. 4to. 1589.

9. Gabrielis Harvei Gratulationum Valdinensium, Libri 4. 4to. 1578.

10. The Anatomie of Absurditie. 4to. 1590.

11. Pierce Pennilesses Supplication to the Divell. 4to. 1595.

12. Newes from Hell. 4to. 1606.

13. The Returne from Hell. 4to. 1606.

14 Foure Letters and certain Sonnets. 4to. 1592.

15. New

15. New Letter of notable Contents, with a strange Sonet, called the Gorgon. 4to. 1593.

16. * Strange Newes of the intercepting certaine Letters and a Convoy of Verses as they were going *privilie* to victual the Low Countries. Unda impellitur unda. 4to. 1592.

17. Pierces Supererogation. 4to. 1593.

18. Have with you to Saffron Walden, or Gabriel Harvey's Hunt is up. 4to. 1596.

19. Christ's Tears over Jerusalem. 4to. 1594.

20. The unfortunate Traveller, or the Life of Jacke Wilton. 4to. 1594.

21. Nash's Lenten Stuffe, &c. 1599.

22. The Trimming of Thomas Nash. 4to. 1597.

23. Summer's Last Will, &c. 4to. 1600.

24. Tom Nashes Ghost. 4to.

---

* This tract was in answer to the following, by Gabriel Harvey:

"Three Proper and Wittie Familiar Letters, lately passed betweue two Universitie Men, touching the Earthquake in Aprill last, and our English reformed Versifying; with the Preface of a Well-wisher to them both.

Imprinted at London, by H. Bynneman, dwelling in Thames Streate, neere unto Baynardes Castell. Anno Domini 1580. 4to."

The above is one of the scarcest of Nash's tracts. Dr. Farmer says, he never saw any copy but his own. Dr. Farmer's copy sold for two guineas, and is in the possession of my friend Mr. G. Chalmers.

Marquis

Marquis Stafford's library possesses the following works of Nash:

1. Pappe with a Hatchet, &c.

2. Martin's Months minde, that is, a certain report and true description of the Deathe and Funeral of olde Martin Marre Prelate the Great, Makedate of England, and Father of the Factious. Contayning the cause of his death, the manner of his burial, and the right copies, both of his Will, and of such Epitaphs, as by sundrie his discreet friends and other of his well-wishers were framed for him.

> Martin the ape, the drunke and the madde,
> The three Martins are whose workes we have had
> If Martin the fourth come, after Martins, so evill,
> Nor man, nor beast comes, but Martin the Devill.

3. Pierce Penilesse his supplication to the Divell.

There are two editions of this tract; Mr. Isaac Reed has them both.

4. The Terrors of the Night, or a Discourse of Apparitions. Post tenebras dies. 4to. 1594.

5. Nashes Lenten Stuffe, &c.

6. Christ's Teares over Jerusalem, whereunto is annexed a comparative Admonition to London. A Jove Musa. 4to. 1613.

7. Strange Newes of the intercepting certaine Letters, and a Convoy of Verses, &c. 1592.

Of

Of these tracts, "The Terrors of the Night" is one of the scarcest in the circle of English literature. The only copy known to exist, is this of Lord Stafford's, by whose kind permission I am enabled to present the reader with the following extract, which at the same time may serve as a specimen of the author's style and manner.

"It was my chance in Februarie last, to be in the countrie some three score miles off from London, where a gentleman of good worship and credit falling sicke the verie seconde day of his lying downe, hee pretended to have miraculous waking visions; which before I enter to describe, thus much I will inform ye by the way, that at the reporting of them, he was in perfect memorie, nor had sickness yet so tirannized over him, to make his tongue grow idle. A wise, grave, and sensible man he was ever reputed, & so approved himselfe in all his actions in his life time. This which I deliver with manie preparative protestations to a great man of this land hee confidently avouched; believe it or condemn it as you shall see cause, for I leave it to be censured indifferently.

"The first day of his distemperature, he visibly saw, as he affirmed, at his chamber, many with silken nets and siver hookes, the devill, as it should seeme, coming thither a fishing, whereupon every Pater Noster, while he looked whether in the

the nets he should be entangled, or with the hookes ensnared; with the nets he feared to be strangled or smothered, and with the hooks to have his throat scratcht out, and his flesh rent and mangled; at length he knew not how they sodainly vanished, and the whole chamber was cleered. Next a companie of lusty sailers, everie one a sharper, or a swaggerer at the least, having made a brave voyage, came carousing & quaffing in large silver kans to his helth—Fellows theye were that had good big pop mouths to crie port a helme Saint George, and knew, as well as the best, what belongs to haling of bolings yare, and falling on the star boorde bulwicke. But to the issue of my tale—these drunken prossers he utterly put by, & sayd he highly scorned & detested both them and their hellish disguisings; which notwithstanding they tost their cups to the skies, & reeled & staggered up & downe the roome like a ship shaking in the winde—After all they danst lustie gallant, & a drunken Danish lavalto or two, & so departed — For the third course rusht in a number of stately divels bringing in very strong chests of massie treasure betwixt them — as brave they were as Turkish Janissaries, having their apparel all powdered with gold and pearle, and their armes as it were bemangled with rich chaynes & bracelets; but faces far blacker than anie ball of tobacco, great glaring eyes that had

whole

whole shelves of Kentish oysters in them, and terrible wyde mouths, whereof not one of them, but would well have made a case for Molenas great gloabe of the world.

" These lively youths & full of favour, having stalkt up and downe the just measures of a sink a pace opened one of the principal chests they brought, & out of it pluckt a princely royall tent whose empearled shining canopie they quickly advanced on hie, and with all magnificence adorned like a state—which performed, Pompous Lucifer entered imitating in goodly stature the huge picture of Laocoon at Rome: who sent unto him a gallant ambassador, signifying thus much, that if hee would serve him, hee should have all the rich treasure that he saw there, or anie farther wealth hee would desire.

" The gentleman returned this milde answere, that he knew not what he was, whether an angel, or a wicked fiend; and if an angell he was but his fellow servant, and no otherwise to be served or regarded; if a fiend or a devill, hee had nothing to do with him, for God had exalted and redeemed him above his desperate and outcast condition, and a strong faith he had to defie and withstand all his juggling temptations,—Having uttered these words, all the whole traine of them invisibly avoided, & hee never set eye on them after.

" Then

"Then did there for the third pageant present themselves nnto him an inveigling troupe of naked virgins, thrice more amiable and beautiful than the bright vestals that brought in Augustus Testament to the Senate after his decease—but no vestal ornament had they about them, for from top to toe, bare & exposed they were, except some two of them that wore masks before their faces. He obstinately bent to withstand their allurements no lesse than the former, bad them goe seek entertainment of hotter bloods for he had not to satisfie them. A cold comfort was this to poore wenches no better cloathed, yet they hearing what to trust too, verie sorrowfully retyred and shrunk away.

"Lo in the fourth act there sallied out a grave assembly of sober attyred matrons, much like the Virgins of Mary Magdalene, at Rome, which vow never to see man, or the Church Daughters of St. Philip.

"Without further parley, upon their knees they fell most devoutly, and for helpe on heaven never ceased extensively to intercessionate God, for his speedie recoverie.

"Rising up again at the right hand of his bed, there appeared a clear light, & with that he might perceive a naked slender foote off'ring to steal betwixt the sheets into him.

"At which instant entered a messenger from a knight of great honour thereabouts, who sent him

him a most precious extract quintessence to drinke, which no sooner he tasted, but hee thought hee saw all the forenamed entertainers at once hand over head leap, plunge, and drowne themselves in puddles & ditches hard by, & hee felt perfect ease.

" But long it lasted not with him, for in three or four houres after, having not fully settled his estate in order, hee grewe trifling dotage, and raving dyde within two daies following.

[Author's Remark.]

" God is my witness in all this relation, I borroue no essential part from stretcht out invention, nor I one jot abusde my information, onely for the recreation of my readers, whom loath to tyre you with a coarse home spune tale, that should dull them worse than Holland cheese, heere and there, I welt & garde it with allusive exornations & comparisons, & yet methinkes it comes off too goutie & lumbering."

I am anxious to give a short specimen of Nash's poetical talents, and therefore subjoin the following extract from " Summer's Last Will," a very curious and remarkably rare play; the whole of which will amply repay the reader's attention. It is in the Garrick Collection.

Summer is personified and represented as calling the other seasons, the sun, &c. before him,

to

to examine them as to the performance of their several offices.

" *Enter Sol, verie richly attir'de, with a noyse of Musicians before him.*

SUMMER.

I marrie, here comes maiestie in pompe,
Resplendent Sol, chiefe planet of the heauens,
He is our seruant, lookes he ne're so big.

SOL.

My liege, what crau'st thou at thy vassals hands?

SUMMER.

Hypocrisie, how it can change its shape!
How base is pride from his own dunghill put?
How I haue rais'd thee, Sol, I list not tell
Out of the ocean of aduersitie,
To sit in height of honors glorious heauen
To be the eye-sore of aspiring ages,
To giue the day her life, from thy bright lookes,
And let nought thriue upon the face of earth,
From which thou shalt withdraw thy powerful smiles.
What hast thou done, deserving such hie grace?
What industrie, or meritorious toil
Canst thou produce to proue my gift well plac'de?
Some seruice, or some profit I expect:
None is promoted but for some respect.

SOL.

My Lord, what needs these terms betwixt us two?
Vpbraiding, ill beseemes your bounteous mind:
I do you honour for aduancing me,
Why tis a credit for your excellence

To

To have so great a subject as I am :
This is your glorie & magnificence,
That without stouping of your mightinesse,
Or taking any whit from your high state,
You can make one as mightie as yourselfe.

AUTUMNE.

O arrogance, exceeding all beleif!
Summer, my Lord, this saucy upstart Jacke
That now doth rule the chariot of the Sunne,
And makes all Starres deriue their light from him,
Is a most base insinuating slave,
The son of parsomony and disdain,
One that will shine, on friends and foes alike,
That under brightest smiles hideth blacke showers :
Whose enuious breath doth dry up springs and lakes
And burnes the grasse, that beasts can get no foode.

WINTER.

No dunghill hath so vilde an excrement,
But with his beames hee will forthwith exhale :
The fens and quagmires tithe to him their filth :
Foorth purest mines he sucks a gainefull drosse :
Green ivy-bushes at the vintners doores
He withers, & deuoureth all their sap.

AUTUMNE.

Lasciuous & intemperate he is.
The wrong of *Daphne* is a well-known tale :
Erst euening he descends to *Thetis* lap,
The while men thinke he bathes him in the sea.
O ! but when he returneth whence he came,
Downe to the West then dawnes his deity.
Then doubled is the swelling of his lookes,
He overloads his car with orient gems,
And reynes his fiery horses with rich pearle.
He termes himselfe the god of poetry.
And setteth wanton songs unto the lute.

ROBIN GOODFELLOW.

For the account which I am able to give of this rare and curious book, I am also indebted to the great kindness of Marquis Stafford.

Its title is as follows:

" Robin Goodfellow
His mad Pranks and merry Jests.
Full of honest Mirth; and is a fit Medicine for Melancholy."

Small quarto. 1628. Black letter.

The copy in the Stafford library of this book is, I believe, unique. It is, as its title page represents, a book of tales and jests, of which I give the following specimen:

" How the Fairyes called Robin Goodfellow to dance with them, and how they shewed him their severall conditions.

" Robin Goodfellow being walking one night, heard the excellente musicke of Tom Thumb's brave bag pipe: he remembring the sound (according to the command of King Oberon) went toward them: they for ioy that he was come, did circle him in, and in a ring did dance round about him. Robin Goodfellow, seeing their loue to him, danced in the midst of them, and sung them this song to the tune of *To him Bun.*

" THE

" THE SONG.

Round about little ones, quicke and nimble;
In & out wheele about, run, hop, or amble;
Ioyne your hands louingly; well done, musition:
Mirth keepeth man in health like a physicion.
Elues, vrchins, goblins all, & little fairyes
That doe filch, blacke, & pinch mayds of the dairyes,
Make a ring on this grasse with your quicke measures:
Tom shall play, and Ile sing, for all your pleasures.

Pinch, & Patch, Gull, & Grim,
Goe you together;
For you change your shapes
Like to the weather:
Sib, & Tib, Licke, & Lull,
You all have trickes too:
Little Tom Thumb that pipes,
Shall goe betwixt you;
Tom, tickle vp thy pipes,
Till they bee weary;
I will laugh ho, ho, hoh,
And make me merry.
Make a ring on this grasse
With your quicke measures:
Tom shall play, I will sing,
For all your pleasures.

The moone shines faire & bright,
And the owle hollows:
Mortals now take their rests
Upon their pillows:
The bats abroad likewise,
And the night rauen,
Which doth use for to call
Men to deaths haven.

Now the mice peep abroad,
And the cats take them.
Now doe young wenches sleepe,
Till their dreams wake them.
Make a ring on the grasse
With your quicke measures:
Tom shall play, I will sing,
For all your pleasures.

"Thus danced they a good space: at last they left, and sat downe upon the grasse, &, to requite Robin Goodfellowe's kindnesse, they promised to tell him all the exploits that they were accustomed to doe. Robin thanked them, & listned to them," &c. &c.

GARRICK COLLECTION.

THE Garrick Collection is so deservedly an object of curiosity among those who are studious to mark the progress of English literature, from rudeness to refinement, that I consider myself as rendering an acceptable piece of service, in pointing out to attention, the more choice and valuable articles of which it is composed. I have been enabled to do this, through the kind assistance of my friend Mr. Kemble.

Before I enter into the specification of any article in particular, I must intimate, as a preliminary observation, what is indeed known to the more curious Collector, though not to the general Reader, that all the quarto plays of the following writers are of increasing rarity and value; viz. Shakspeare, Middleton, Shirley, Massinger, Marston, Chapman, Ben Jonson, Thomas Heywood, Thomas Decker, Sir R. Davenant, John Lilly, and lastly, of Beaumont and Fletcher.

I shall proceed to specify the writers whose works are most rare, and which of them are to be found in the Garrick Collection.

JOHN BALE.

The performance of John Bale, which is in the Garrick Collection, is one of its most rare and valuable articles, and to be found, I believe, neither in the Malone nor Kemble Collections. It is thus entitled, though the title page is mutilated:

"A TRAGEDYE, OR ENTERLUDE, manyfestyng the chefe Promyses of God unto Man, by all ages in the Olde Lawe, from the Fall of Adam to the incarnacyon of the Lorde Jesus Christ. Compyled by Johan Bale, Anno Domini, M.D.XXXVIII."

HENRY BURNELL.

"LANDGARTHA, a Tragie-Comedy, as it was presented in the new Theatre in Dublin with good applause; being an ancient Story. Written by H. B. Dublin, 1641."

This play is exceedingly scarce, but it is also in the Kemble Collection. It is dedicated "To all faire, indifferent faire, vertuous that are not faire, and magnanimous ladies." The story of the play is borrowed from a memorable event in the History of Sweden.

LADY

LADY ELIZABETH CAREW.

"THE TRAGEDIE OF MARIAM, The Faire Queene of Jewry. Written by that learned, vertuous, and truly noble Ladie, E. C. London. Printed by Thomas Creede, for Richard Hawkins, and are to be solde at his Shoppe in Chancery Lane, neere unto Sargeants Inn. 1613."

This play was, perhaps, never acted. It is written in alternate verse, with choruses of six lines each.

THOMAS CAMPION.

"THE DESCRIPTION OF A MASKE, presented in the Banqueting Roome at Whitehall, on Saint Stephen's Night last, at the Marriage of the Right Honourable the Earl of Somerset, and the Right Noble the Lady Frances Howard. Written by Thomas Campion.

"Whereunto are annexed divers choyse Ayres composed from this Maske, that may be sung with a single voyce, to the Lute or Base-Violl.

"London. Printed for Laurence Lisle, dwelling in Paules Church Yarde, at the signe of the Tyger's head. 1614."

GEORGE CHAPMAN.

This author wrote sixteen Plays, and was concerned in another with Ben Jonson and Marston. The Garrick Collection possesses them all. They are these:

1. "THE BLIND BEGGAR OF ALEXANDRIA, most pleasantly discoursing his variable humours, in disguised shapes, full of conceite and pleasure.

As it hath beene sundry times publickly acted in London, by the Right Honorable the Earl of Nottingham, Lord High Admiral his Servantes.

By George Chapman, Gentleman.

Imprinted at London, for William Jones, dwelling at the signe of the Gun, neere Holburne Conduit. 1598."

2. "A PLEASANT COMEDY, ENTITULED AN HUMEROUS DAYES MYRTH. As it hath been sundrie times publickly acted by the Right Honourable the Earle of Nottingham, &c.

By G. C.

London: printed by Valentine Syms. 1599."

Sold at Dr. Farmer's sale for 18s. 6d.

3. "AL FOOLES, A Comedy, presented at the Black Fryers, and lately before His Majestie.

Written by George Chapman.

At London printed for Thomas Thorpe. 1605."

4. "EAST-

4. " EASTWARD HOE. As it was playd in the Black-friers, by the Children of Her Majesties Revels. Made by Geo. Chapman, Ben Jonson, Joh. Marston.

At London printed for William Aspley. 1605."

King James was displeased with this performance on account of some sarcastical remarks upon the Scotch.

5. " THE GENTLEMAN USHER. By George Chapman.

At London printed by V. S. for Thomas Thorppe. 1606."

6. " MONSIEER D'OLIVE. A Comedie, as it was sundrie times acted by her Majesties Children at the Blacke Friers.

By George Chapman.

London. Printed by T. C. for William Holmes, & are to be sold at his Shop in St. Dunstan's Church Yard, in Fleete Streete. 1606."

7. " BUSSY D'AMBOIS. A Tragedie, as it hath often been presented at Paules.

London: printed for William Aspley. 1607."

8. " CÆSAR AND POMPEY. A Roman Tragedy, declaring their Warres, out of whose events is evicted this proposition:

Only a just man is a freeman.

By George Chapman.

London,

London. Printed by Thomas Harper, and are to be sold by Godfrey Edmonson and Thomas Alchorne. M.D.C.XXXI."

9, 10. "THE CONSPIRACIE AND TRAGEDIE OF CHARLES, DUKE OF BYRON, MARSHALL OF FRANCE.

Acted lately in two Playes at the Black Friers.

Written by George Chapman.

Printed by G. Eld, for Thomas Thorppe, & are to be sold at the Tyger's head, in Paules Church Yard. 1608."

11. "MAY DAY. A Wittie Comedie, divers times acted at the Blacke Fryers. Written by George Chapman.

London. Printed for John Browne, dwelling in Fleete Streete, in St. Dunstone's Church Yard. 1611."

12. "THE WIDDOWES TEARES. A Comedie, as it was often presented in the Blacke and White Friers.

Written by George Chap.

London. Printed for John Browne, and are to be sold at his shop in Fleet Street, in Saint Dunstanes Church Yard. 1612."

13. "THE REVENGE OF BUSSY D'AMBOIS. A Tragedie, as it hath beene often presented at the Private Play-house in the White Fryers. Written by George Chapman, Gentleman.

London. Printed by T. S. and are to be sold by

by John Helme, at his Shop in S. Dunstone's Church Yard, in Fleet Street. 1613."

14. "Two Wisé Men, and all the rest Fooles, or a Comicall Morall, censuring the Follies of the Age. As it hath been diverse times acted. By George Chapman. Anno 1619."

The four first leaves of this play, in the Garrick Collection, are beautifully supplied in manuscript.

15. "The Tragedie of Alphonsus, Emperour of Germany. As it hath been very often acted with great applause at the Private House in Black Friers, by his late Majesties Servants. By George Chapman, Gent.

London. Printed by Humphrey Moseley, and are to be sold at his Shopp, at the Princes Arms, in St. Paul's Church Yard. 1654."

In the Garrick copy the date is altered with a pen, to 1653. I know not on what authority, as Baker gives the date of 1654.

16. "Revenge for Honour. A Tragedie, by George Chapman.

London. Printed in the yeer 1654."

JOHN DANCER.

1. "Nicomede. A Tragi-Comedy, translated out of the French of Monsieur Corneille, by John Dancer. As it was acted at the Theatre Royal in Dublin. Together with an exact Catalogue

logue of all the English STAGE PLAYS printed till this present year, 1671.

Licenced Dec. 16, 1670. Roger L'estrange.

Printed for Francis Kirkman, and are to be sold at his Shop in Thames Street, over against the Custom House. 1671."

2. "AGRIPPA, KING OF ALBA, or the False Tiberinus. As it was several times acted with great applause, before his Grace the Duke of Ormond, then Lord Lieutenant of Ireland, at the Theatre Royal in Dublin. From the French of Monsieur Quinault.

London. Printed by J. C. for Nich. Cox, neer Castle-yard, in Holbourn, 1675." Small folio.

There is a third Play by this Author, which is AMYNTA, translated from Tasso; but this is not in the Garrick collection.—They are all remarkably scarce, but, except the last, are in the Kemble Collection. Langbaine, speaking of this author, calls him Dancer, alias Dauncy.

JOHN DAY.

Of this author's productions, the Garrick Collection possesses the four following:

1. "THE ILE OF GULS. As it hath been often played in the Black Fryars, by the Children of the Revels.

Written by John Day.

Imprinted

Imprinted at London, and are to bee sold by John Hodgets in Paules Church Yard. 1606."

Of this play there is a second edition in the Garrick Collection, printed for William Sheares, at the Harrow in Britaines Bursse. 1633.

2. "HUMOUR OUT OF BREATH. A Comedie, divers times latelie acted by the Children of the King's Revels.

Written by John Day.

Printed at London, for John Helmes, & are to be sold at his Shop in Saint Dunston's Church Yard, in Fleet Street. 1608."

3. "The PARLIAMENT OF BEES, with their proper Characters; or, a Bee Hive furnisht with Twelve Honey Combes, as pleasant as profitable. Being an allegoricall Description of the Actions *of good and bad men, in these our daies.*

By John Day, sometimes Student of Caius Colledge in Cambridge.

Ovidius.
Mihi flavus Apollo
Pocula Castaliæ plena ministret aquæ."

To this play there is a frontispiece engraved on wood, and representing a swarm of bees issuing from a hive, with the queen bee distinguished by a crown, in the midst of them. Beneath are these lines:

The

The Parliament is held, Bils and Complaints
Heard and reformed, with severall restraints
Of usurpt freedome, constituted Law
To keepe the Common-Wealth of Bees in awe.

This edition was "printed for William Lee, to be sold at his Shop in Pauls Church Yard, neere Pauls Chain. 1641."

4. "THE BLIND BEGGAR OF BEDNAL GREEN, with the merry Humour of Tom Strowd, the Norfolk Yeoman. As it was divers times publickly acted by the Princes Servants.

Written by John Day.

Printed for R. Pollard and Thomas Dring, and are to be sold at the Ben Johnson's Head behind the Exchange, and the George, in Fleet Street, neer Saint Dunstan's Church. 1659."

The two plays by this author, which are not in the Garrick Collection are, "THE TRAVELS OF THREE ENGLISH BROTHERS, an Historicall Play." 4to. 1607. And "LAW TRICKS, a Comedy," in 4to. 1608.

THOMAS DECKER.

This name is printed Dekker in the author's original publications. All this writer's plays are remarkably scarce, as well those which he wrote himself, as those written in conjunction with Webster. The Garrick Collection possesses the following:

1. "THE

1. " THE PLEASANT COMEDIE OF OLD FORTUNATUS. As it was plaied before the Queene's Majestie this Christmas, by the Right Honourable the Earle of Nottingham, Lord High Admirall of England his Servants.

London. By S. S. for William Aspley, dwelling in Paules Church Yard, at the signe of the Tyger's Head. 1600."

2. " SATIRO-MASTIX, or the Untrussing of the Humorous Poet.

As it hath been presented publikely by the Right Honorable the Lord Chamberlaine his Servants, and privately by the Children of Paules. By Thomas Dekker.

Nec recito cuiquam nisi amicis, idque coactus.

London. Printed for Edward White, and are to bee solde at his Shop, neere the little North Doore of Paules Church, at the signe of the Gun. 1602."

3. " THE HONEST WHORE, with the Humours of the Patient Man and the Longing Wife. Tho. Dekker.

London. Printed by V. S. for John Hodgets, and are to be solde at his Shop in Paules Church Yard. 1604."

4. " WESTWARD HOE. As it hath beene divers times acted by the Children of Paules. Written by Tho. Decker and John Webster.

Printed at London, and are to be sold by John Hodgets, dwelling in Paules Church Yard. 1607."

5. "NORTHWARD HOE. Sundry times acted by the Children of Paules. By Thomas Decker and John Webster.

Imprinted at London by G. Eld. 1607."

6. "THE WHORE OF BABYLON. As it was acted by the Princes Servants. Vexat Censura Columbas.

Written by Thomas Dekker.

London. Printed for Nathaniel Butler. 1607."

7. "IF IT BE NOT GOOD, THE DIVEL IS IN IT. A New Play, as it hath bin lately acted, with great applause, by the Queenes Majesties Servants, at the Red Bull.

Written by Thomas Dekker.

Flectere si nequeo Superos Acheronta movebo.

London. Printed for T. T. and are to be sold by Edward Marchant, at his Shop against the Crosse in Pauls Church-Yarde. 1612."

8. "A TRAGI-COMEDY, CALLED, MATCH MEE IN LONDON. As it hath beene often presented; first at the Bell in St. Johns Street, and lately at the Private House in Drury Lane, called the Phœnix.

Si non his utere mecum.

Written

Written by Tho. Dekker.

London. Printed by B. Alsop and T. Faucett, for H. Serle, at the Tygers head, in St. Pauls Church Yard. 1631."

9. "THE WONDER OF A KINGDOME.

Quod non dant proceres, dabit Histrio.

Written by Thomas Dekker.

London, by Robert Raworth for Nicholas Vavasour, & are to be solde at his Shop in the Inner Temple, neere the Church-doore. 1636."

Dekker also wrote another Play in conjunction with Webster, called "Wyatt's History," which is not in the Museum.

Of the above Plays, the first, namely, "Old Fortunatus," is, by collectors, esteemed as one of the most rare pieces of the kind.

RICHARD EDWARDS.

Of this early writer we have only two pieces left. Their titles are, 1. Damon and Pythias. 2. Palamon and Arcite. The Garrick Collection possesses a perfect and beautiful copy of the first, of which the following correctly represents the title page.

"THE EXCELLENT COMEDIE OF TWO THE MOSTE FAITHFULLEST FREENDES, DAMON AND PITHIAS.

Newly imprinted, as the same was shewed before the Quenes Majestie, by the Children of her Graces Chappell, except the Prologue, that is somewhat altered for the proper use of them that hereafter shall have occasion to plaie it, either in private or open audience. Made by Maister Edwards, then beyinge Maister of the Children. 1571.

Imprinted at London, in Fleete Lane, by Richard Johnes, and are to be solde at his Shop, joyning to the South-west Doore of Paules Churche."

This play, which is exceedingly curious, has been reprinted in the first volume of Dodsley's Collection of Old Plays.

NATHANIEL FIELD.

This author wrote two dramatic pieces. 1. Woman is a Weathercock. — 2. Amends for Ladies.

He was also concerned with Massinger in writing The Fatal Dowry. The three are in the Garrick Collection. The following are the titles of each:

1. "A Woman is a Weathercocke. A new Comedy, as it was acted before the King in White Hall. And divers times, publickly, at the White

White Friers, by the Children of Her Majesties Revels. Written by NAT. FIELD.

Si natura negat, facit *indagnatio* versum.

Printed at London, for John Budge, and are to be sold at the great South Doore of Paules, and at Britains Bursse. 1612."

It is thus by an error of the press printed *indagnatio* for *indignatio*.

2. "AMENDS FOR LADIES, with the merry Prankes of Moll Cutpurse: or, the Humour of Roaring. A Comedy, full of honest Mirth and Wit. As it was acted at the Blacke Fryers, both by the Princes Servants, and the Lady Elizabeth's. By Nath. Field. London. Printed by Jo. Okes, for Math. Walbancke, and are to be sold at his Shop, at Grayes Inne Gate. 1639."

3. "THE FATALL DOWRY. A Tragedy, as it hath beene often acted at the Private House in Black Friers, by his Majesties Servants. Written by P. M. and N. F.

London. Printed by JOHN NORTON, for FRANCIS CONSTABLE, and are to be sold at his Shop, at the Crane in Pauls Church Yard. 1632."

P. M. is Philip Massinger, and N. F. is Nath. Field.

This Play of the Fatal Dowry, is said to be a very good one.

ABRAHAM FRAUNCE.

This very early writer lived in the time of Elizabeth. His production can hardly be called a play. It consists of a translation of Tasso's Aminta, which is interwoven in the body of a pastoral, entitled, "The Countess of Pembrokes Ivy Church." The following is the title page of this very rare tract.

"THE COUNTESSE OF PEMBROKES IVY CHURCH, conteining the affectionate Life, and unfortunate Death of Phillis and Amyntas, that in a Pastoral, this in a Funerall, both in English Hexameters, by Abraham Fraunce.

London. Printed by Thomas Orwyn, for William Ponsonby, dwelling in Paules Church Yard, at the signe of the Bishop's Head. 1591."

Some readers may like a specimen of this truly whimsical performance.

Now bony lasse *Phillis* was newly betrothed to *Amyntas*
By rich *Montanus* consent; whoe yet, for a long tyme
Wedding day differd, til his owne byrth day was aproaching:
That twooe solempne feasts joynd fryendly togeather in one day
Might with more meryment, and more concurse be adorned.

Soe men on earth purpose, but gods dispose in *Olympus:*
For when as each thing was by the father duly prepared,
And byrth wedding day now nere and nearer aproached,
Wedding by brydes death was most vnlymely preuented.

And

And fathers byrth day was, deaths day to the daughter apoynted;
Deaths day lamented many dayes by the woeful *Amyntas*,
Deaths day which hastned deaths day to the mourneful *Amyntas*,
Whose mournyng all night all day, did weary the mountaynes,
Weary the woods, and winds, and caues, and weary the fountayns.
But when he saw in vayne his cheeks with teares to be watred,
Cheeks all pale and wan, yet could not fynde any comfort;
Comfortless then hee turns at length his watery countnance
Vnto the water streames; and there his playnts begynneth:

Heare, ô brooke, these playnts, heare, ô sweet brooke, my bewaylings,
And convey them downe to my kinsmans watery kingdome,
Downe to the world washing main-sea with speedy reflowing:
World washing mayne sea will them convey to the worlds end
This greeuous mournyng by the shore, by the sands, by the desert,
Desert, sands, and shore fit witnesses unto my mournyng.

This is a most extremely rare piece. A copy at the sale of Mr. Dodd's books, produced 4l. 7s.

GEORGE GASCOIGNE.

The plays of this author, viz. Jocasta, The Supposes, and the Glass of Government are incorporated with his other works published in 4to. in 1575, with this title.

"THE POSIES OF GEORGE GASCOIGNE, ESQ. corrrected and augmented by the Author. 1575. Tam Marti quam Mercurio.

Printed at London, for Richard Smith, and are to be solde at the North West Doore of Paul's Church."

ROBERT GREEN.

Of this author's dramatic productions, the Garrick collection possesses only two. One written entirely by himself, entitled "The History of Fryer Bacon and Fryer Bungay." The other composed in conjunction with Dr. Lodge, and called, "A Looking Glass for London and England."

The specific titles are these:

1. "THE HONOURABLE HISTORY OF FRIER BACON AND FRIER BUNGAY. As it was lately plaid by the Prince Palatine his servants, made by Robert Green, Master of Arts.

London. Printed by Jean Bell, and are to be sold at the East end of Christ Church. 1655."

This has a curious frontispiece in wood, representing the famous brazen head, with the inscription, "Time is," &c.

2. "A LOOKING GLASSE FOR LONDON AND ENGLAND. Made by Thomas Lodge, Gentleman, and Robert Greene, In Artibus Magister. London.

London. Imprinted by Barnard Alsop, and are to be sold at his House within Garter Place, in Barbican. 1617."

RICHARD HEAD.

This author wrote only one dramatic piece, which is in the Garrick Collection. It is entitled,

"HIC ET UBIQUE, or the Humours of Dublin. A Comedy, acted privately, with general applause. Written by Richard Head, Gent.

Facilius est Carpere quam imitare.

London. Printed by R. D. for the Author. 1663."

JASPER HEYWOOD.

This author, who flourished in the reign of Elizabeth, translated three of Seneca's tragedies.

1. Thyestes.
2. Hercules Furens.
3. Troas.

They are printed in a quarto volume, in black letter, of Seneca's Tragedies, translated by various hands, and published by Marsh, in 1581.

JOHN HEYWOOD.

This is one of our very earliest dramatic writers, and memorable for his Poem on the Spider and the Fly. He wrote several plays, of which the Garrick Collection possesses only one, namely;

"THE PLAY, CALLED THE FOURE PS. A very merry Enterlude of

A Palmer.

A Pardoner.

A Poticary.

A Pedler.

Imprinted at London, at the long shop adjoyning unto S. Mildred's Churche in the Poultrie, by John Allde. Anno Domini, 1569. Septembris 14."

There are two copies of this play in the Garrick Collection; both in black letter. One is more ancient than the above, and without any date.

"Imprinted at London, in Fletestrete, at the sygne of the George, by Wyllyam Myddylton."

This latter is certainly the original, as Myddylton printed before Allde.

THOMAS HEYWOOD.

This author wrote, or was concerned in, no less than one hundred and twenty-four Plays; of

of which, however, there are no more than twenty-four remaining, all of which are extremely rare. Of these, the Garrick Collection possesses the following:

1. "IF YOU KNOW NOT ME, YOU KNOW NOBODIE, or the Troubles of Queene Elizabeth.

At London. Printed for Nathaniel Butler. 1608."

Baker gives the date of the first edition, 1606; he is either mistaken, or this is the second edition.

2. "THE FAIRE MAIDE OF THE EXCHANGE."

The Garrick copy wants the title page, but it is certainly a later edition. The first edition was in 1606.

3. "THE GOLDEN AGE, or the Lives of Jupiter and Saturne, with the Deifying of the Heathen Gods. As it hath been sundry times acted at the Red Bull, by the Queenes Majesties Servants.

Written"

"London. Printed for William Barenger, and are to be sold at his Shop neare the great North-Doore of Pauls. 1611."

(In the Garrick copy, some foolish person has cut out Heywood's name, both from the title page, and from the Advertisement to the Reader.)

4. "THE SILVER AGE, including The Love of Jupiter to Alcmena, The birth of Hercules, and the Rape of Proserpine, concluding with the Arraigne-

Arraignement of the Moone. Written by Thomas Heywood.

Aut prodesse solent aut delectare.

London. Printed by Nicholas Okes, and are to be sold by Benjamin Lightfoote, at his shop at the upper end of Graies Inn Lane in Holborne. 1613."

5. "THE BRAZEN AGE. The first act containing The Death of the Centaure Nessus; the second, The Tragedy of Meleager; the third, The Tragedy of Jason and Medea; the fourth, Vulcan's Net; the fifth, The Labours and Death of Hercules.

Written by Thomas Heywood.

London. Printed by Nicholas Okes, for Samuel Rand, dwelling neere Holborne-Bridge. 1613."

6. "A WOMAN KILDE WITH KINDNESSE. As it hath been oftentimes acted by The Queenes Majest. Servants.

Written by Tho. Heywood. The third edition.

London. Printed by Isaac Jaggard. 1617."

Baker gives the date of the first edition, 1617. This play must, therefore, have had a rapid sale.

7. "THE RAPE OF LUCRECE."

The Garrick copy wants the title page. Baker says it was first published in 1632.

8. "THE

8. "THE ENGLISH TRAVELLER. As it hath beene publikely acted at the Cock Pit, in Drury Lane, by His Majesties Servants. Written by Thomas Heywood.

Aut prodesse solent aut delectare.

London. By Robert Raworth, dwelling in Old Fish Street, neere Saint Mary Maudlins Church. 1633."

9. "A PLEASANT COMEDY, CALLED, A MAYDENHEAD WELL LOST. As it hath beene publickly acted at the Cocke Pit, in Drury Lane, with much applause, by Her Majesties Servants. Written by Thomas Heywood.

Aut prodesse solent aut delectare.

London. Printed by Nicholas Okes, for John Jackson and Francis Church, and are to be sold at the King's Arms, in Cheape Side. 1634."

10. "LOVES MAISTRESSE, or the Queens Masque. As it was three times presented before their two Excellent Majesties within the space of eight dayes, in the presence of sundry Forraigne Ambassadors. Publikely acted by the Queens Comœdians, at the Phœnix, in Drury Lane. Written by Thomas Heywood.

Aut prodesse solent aut delectare.

London.

London. Printed by Robert Raworth, for John Crewel, and are to bee sold by Jasper Emery, at the signe of the Eagle and Child, in Pauls Church Yard. 1636."

Nothing can more strongly mark the unsettled orthography of the times, than the above play. What is printed *Maistresse* in the title page, in the body of the work is written *mistris*.

11. " A Challenge for a Beautie. As it hath been sundry times acted by the King's Majesties Servants, at the Black Friers, and the Globe, near the Banke Side.

Aut prodesse solent aut delectare.

Written by Thomas Heywood.

Printed by R. Raworth, and are to bee sold by James Becket, at his Shop in the Inner Temple Gate. 1636."

12. " The Royall King and the Loyal Subject.

As it hath beene acted with great applause by the Queenes Majesties Servants.

Aut prodesse solent aut delectare.

Written by Thomas Heywood.

London. Printed by Nich. and John Okes, for James Becket, and are to be sold at his Shop, at the Inner Temple, neare the Gate. 1637."

13. " The

13. "THE WISE-WOMAN OF HOGSDON.—A Comedie. As it hath been sundry times acted with great applause.

Written by Thomas Heywood.

Aut prodesse solent aut delectare.

London. Printed by M. P. for Henry Shepherd, and are to be sold at his Shop, in Chancerie Lane, at the signe of the Bible, between Serjeants Inn and Fleet Street. 1638."

14. "FORTUNE BY LAND AND SEA. A Tragi-Comedy. As it was acted with great applause by the Queens Servants.

Written by Thomas Heywood and William Rowley.

London. Printed for John Sweeting, at the Angel in Pope's Head Alley, and Robert Pollard, at the Ben Jonson's Head, behind the Exchange. 1655."

15. "THE IRON AGE, contayening the Rape of Hellen—The siege of Troy—The Combat betwixt Hector and Ajax — Hector and Troilus slaine by Achilles — Achilles slaine by Paris — Ajax and Ulisses contend for the Armour of Achilles—The Death of Ajax, &c.

Written by Thomas Heywood.

Aut prodesse solent aut delectare.

Printed at London, by Nicholas Okes. 1632."

Of these plays, No. 4 sold at Farmer's sale for 1l. 2s. and No. 5 for 1l. 11s. 6d.

THOMAS INGELAND.

This gentleman, who was one of our oldest dramatists, wrote only one piece. It is in black letter, and in the Garrick Collection. The following is its title:

"A PRETIE AND MERY NEW ENTERLUDL, CALLED THE DISOBEDIENT CHILD. Compiled by Thomas Ingeland, late Student in Cambridge. Imprinted at London, in Fletestrete, beneath the Conduit, by Thomas Colwell." No date.

A copy of this play, at Wright's sale, produced 2l. 3s."

THOMAS KYD.

This person was the author of two plays. 1. Cornelia. 2. The Spanish Tragedy, or Hieronymo is mad again. Mr. Hawkins believes him also to have been the author of Soliman and Persida. Both of these are in the Garrick Collection; the first without the title page. It was, however, printed in 1594, for N. L. and John Busbie.

The

The author's name is printed at the end of the play, with this distich.

Non prosunt domino quæ prosunt omnibus artes.

These are among the scarcest of the old plays.

MAURICE KYFFIN

Wrote in the beginning of the reign of Elizabeth, but has left only one play; a translation of the Andria of Terence. It is in black letter, with this title,

"ANDRIA. The first Comoedie of Terence in English. . A Furtherance for the attainment unto the right Knowledge and true Proprietie of the Latin Tong. And also a commodious meane of help to such as have forgotten Latin, for their speedy recovering of habilitie to understand, write, and speake the same. Carefully translated out of Latin, by Maurice Kyffin.

Haud frustra spero.
Comœdia, imitatio vitæ, speculum consuetudinis, imago veritatis. Cic.

Printed at London, by T. E. for Thomas Woodcocke, at the Signe of the Blacke Beare, in Paules Church Yard. 1588.

Plura Posthac."

This

This play is inscribed, by the author, to Lord Buckhurst. It is extremely rare, and sold at Farmer's sale for 2l. 3s.

JOHN LYLLY, or LILLY.

All this author's dramatic productions are scarce. They are nine in number. 1. Alexander and Campaspe. 2. Endimion. 3. Sappho and Phaon. 4. Galatea. 5. Mydas. 6. Mother Bombie. 7. Woman in the Moon. 8. Maid her Metamorphosis. 9. Love his Metamorphosis. Of these, the following are in the Garrick Collection:

1. "CAMPASPE. Played beefore the Queenes Majestie on New-yeares Day at Night, by her Majesties Children, and the Children of Paules. Imprinted at London, for Thomas Cadman. 1584.

Sold at Wright's sale for a guinea.

2. "ENDIMION THE MAN IN THE MOONE. Played before the Queenes Majestie at Greenewich, on Candlemas Day at night, by the Chyldren of Paules. At London, by J. Charlewood, for the Widdowe Broome. 1591."

3. "SAPPHO AND PHAO. Played beefore the Queenes Majestie on Shrovetewsday, by her Majesties Children and the Boyes of Paules. Imprinted at London, for Thomas Cadman. 1584."

Sold

Sold at Wright's sale for a guinea, and at Pearson's for 1l. 11s. 6d.

4. "GALLATIA. As it was played before the Queenes Majestie at Green-whiche, on Newyear's Day at Night. By the Children of Paules.

At London, by John Charlwood, for the Widdow Broome. 1592."

5. "MIDAS. Plaied before the Queenes Majestie upon Twelfe Day at Night, by the Children of Paules.

London. Printed by Thomas Scarlet, for J. B. and are to be sold in Paules Church Yard, at the Signe of the Bible. 1592."

Sold at Major Pearson's sale for 7l.—at Dr. Farmer's for 2l. 7s. 6d.

6. "MOTHER BOMBIE. As it was sundrie Times plaied by the Children of Powles. London. Printed by Thomas Creede, for Cuthbert Burby. 1598."

7. "THE WOMAN IN THE MOONE. As it was presented before her Highnesse. By John Lyllie, Maister of Artes.

Imprinted at London, for William Jones, and are to be sold at the Signe of the Gun, neere Holburne Conduit. 1597."

Sold at Wright's sale for 1l. 2s.

8. "LOVES METAMORPHOSIS. A Wittie and Courtly Pastoral. Written by Mr. John Lyllie.

First play'd by the Children of Paules, and now by the Children of the Chappell.

London. Printed for William Wood, dwelling at the West end of Paules, at the signe of Time. 1601."

Sold at Wright's sale for 1l. 14s.

THOMAS LODGE.

This gentleman was author of two plays. 1. Wounds of Civil War. 2. Looking Glass for London and England. Though some say that he wrote the last in conjunction with Greene, as I have mentioned above. The Garrick Collection has The Wounds of Civil War, of which this is the title:

"The Wounds of Civil War. Lively set forth in the true Tragedies of Marius & Scilla. As it hath beene publiquely plaide in London by the Right Honourable the Lord High Admirall his Servants. Written by Thomas Lodge, Gent.

O Vita misero longa, felici brevis.

London, by John Dancer, and are to be sold at the signe of the Sunne, in Paules Church Yard. 1594."

A copy of this play sold, at Pearson's sale, for 1l. 3s.

THOMAS LUPTON.

This author wrote only one play. It is remarkably scarce; it is in rhime, black letter, and written in a very peculiar style. The interlocutors are figurative characters, as All for Money, Wit without Money, Money without Wit, &c. &c. Langbaine had never seen it, and Mr. Kemble does not possess it. I make no apology for giving the title page at length.

"A MORAL AND PITIEFUL COMEDIE, ENTITULED ALL FOR MONEY. Plainly representing the Manners of Men and Fashion of the World nowe adaies.

Compiled by T. Lupton.

The names of them that play this Comedie.

Theologie	Money without Learning.
Science	All for Money.
Arte	Neither Money nor Learning.
Money	Moneyless and Friendless.
Adulation	Gregoria Graceless.
Mischievous Helpe	Moneyless.
Pleasure	William with the two Wives.
Prest for Pleasure	Nychil.
Sinne	S. Laurence.
Swift to Sinne	Mother Crooke.
Damnation	Judas.
Satan	Dives.
Pryde	Godly Admonition.
Gluttonie	Vertue.
Learning with Money	Humilitie.
Learning without Money ..	Charitie.

At London, printed by Roger Warde and Richard Mundee, dwelling at Temple Barre. Anno 1578."

JOHN MARSTON.

This author wrote eight original plays, and was concerned in two others. The whole of the quarto editions are very scarce indeed, and of these, the Garrick Collection possesses the following:

1. "ANTONIOS REVENGE. The second part. As it hath been sundry times acted by the Children of Paules.

Written by J. M.

London. Printed for Thomas Fisher, and are to be soulde in Saint Dunstan's Church Yarde. 1602."

2. "THE INSATIATE COUNTESSE. A Tragedie, acted at White Fryers. Written by John Marston.

London. Printed by T. S. for Thomas Archer, and are to be sold at his Shop in Popes head Pallace, neere the Royal Exchange. 1613."

The original edition, according to Baker, was printed in 1603, but doubts are entertained, whether Marston is the real author of this play.

A copy of this play, of this date, sold at Farmer's sale for 1l.

3. "THE

3. "THE MALCONTENT. Augmented by Marston. With the Additions played by the King's Majesties Servants.

Written by John Webster.

At London, printed by V. S. for William Aspley, and are to be sold at his Shop, in Paules Church Yard."

This play is dedicated to Ben Jonson, in these terms:

Benjamini Jonsonio
Poetæ,
Elegantissimo
Gravissimo
Amico
Suo candido et cordato
Johannes Marston
Musarum Alumnus
Asperam hanc suam Thaliam
D. D.

4. "THE DUTCH COURTEZAN. As it was playd in the Blacke Friars by the Children of Her Majesties Revels.

Written by John Marston.

At London, printed by T. P. for John Hodgets, and are to be sould at his Shop in Paules Church Yarde. 1605."

The author thus expressively gives the plan of his work:

"Fabule Argumentum.

The difference betwixt the love of a Curtezan and a Wife, is the full scope of the play, which, intermixed with the deceits of a wittie Citie Jester, fills up the Comedie."

5. "PARISATASTER, or the Fawne. As it hath beene divers times presented at the Blacke Friers, by the Children of the Queenes Majesties Revels.

Written by John Marston.

At London, printed by T. P. for W. C. 1606."

6. "THE WONDER OF WOMEN, or the Tragedie of Sophonisba. As it hath beene sundrie times acted at the Blacke Friers.

Written by John Marston.

London. Printed by John Windet, and are to be sold neere Ludgate. 1606."

7. "WHAT YOU WILL. By John Marston.

Imprinted at London, by G. Eld, for Thomas Thorppe. 1607."

A Copy of this play of this edition, sold at Farmer's sale for 1l. 2s.

GERVASE MARKHAM.

This learned and accomplished writer produced many excellent works, but only one play, which is in the Garrick Collection. He was assisted in this, as appears by the title page, by William Sampson.

"THE

"THE TRUE TRAGEDY OF HEROD AND ANTIPATER, with the Death of Faire Marriam.

According to Josephus, the learned and famous Jewe, as it hath beene, of late, divers times publiquely acted, with great applause, at the Red Bull, by the company of His Majesties Revels.

Written by Gervase Markham and William Sampson, Gentlemen.

London. Printed by G. Eld, for Matthew Rhodes, and are to bee sold at his Shop, at the upper end of the Old Bayly, neere Newgate. 1622."

There is prefixed to this play, what is called "The Printers Epigrammaticall Epistle to the Understanding Readers," which is subscribed 'Yours obsequious in whats vertuous. Matthew Rhodes."

But in the title page, the printer is called Eld, and Rhodes is the bookseller.

CHRISTOPHER MARLOW, or MARLO, or MARLOE.

The above personage was both author and actor. His plays are remarkably scarce, all of which, except one, are in the Garrick Collection.

1. "TAMBURLAINE THE GREAT, who from a Scythian Shepheard, by his rare and wonderfull conquestes became a most puissant and mightie monarch, and for his tyrannie and terrour in war, was tearmed The Scourge of God.

The first part of the two tragicall discourses, as they were sundrie times most stately shewed upon stages in the Citie of London. By the Right Honorable the Lord Admirall his Servantes, now newly published.

Printed by Richard Jones, dwelling at the Signe of the Rose and Crowne, neere Holborne Bridge. 1590."

It will easily be perceived, that this is not the original edition, and it appears in the Garrick copy, that some one has altered the date. The original edition is in quarto, and very valuable.

2. "THE TROUBLESOME RAIGNE AND LAMENTABLE DEATH OF EDWARD THE SECOND, KING OF ENGLAND, with the tragical Fall of Proud Mortimer.

"And also the Life and death of Peirs Gavestone, the Great, Earle of Cornewall, and mighty favorite of King Edward the Second, as it was publiquely acted by the Right Honorable the Earle of Pembrooke his Servantes. Written by Chri. Marlow, Gent.

Imprinted at London, by Richard Bradocke, for William Jones, dwelling neare Holbourne Conduit, at the Signe of the Gunne. 1598."

This

This sold at Wright's sale for 1l. 2s.

3. "THE MASSACRE AT PARIS, with the Death of the Duke of Guise.

As it was plaide by the Right Honourable the Lord High Admirall his Servants. Written by Christopher Marlow.

At London, printed by E. A. for Edward White, dwelling neere the Little North Doore of S. Paules Church, at the Signe of the Gun." No date.

4. "THE TRAGICALL HISTORY OF THE LIFE AND DEATH OF DOCTOR FAUSTUS. Written by Ch. M.

London. Printed by John Wright, and are to be sold at his Shop, without Newgate, at the signe of the Bible. 1616."

This is in black letter. Some former possessor of this copy had filled up the initial M. and written *Marklin*.

This sold at Wright's sale for 1l. 7s.

5. "THE FAMOUS TRAGEDY OF THE RICH JEW OF MALTA. As it was playd before the King and Queene in his Majesties Theatre at White Hall, by her Majesties Servants, at the Cock Pit. Written by Christopher Marlo.

London. Printed by J. B. for Nicholas Vavasour, and are to be sold at his Shop in the Inner Temple, neere the Church. 1633."

6. "LUSTS DOMINION IN THE LASCIVIOUS QUEEN. A Tragedie written by Christofer Marloe, Gent.

London,

London, for F. K. and are to be sold by Robert Pollard, at the signe of Ben Jonson's Head, on the back side of the Old Exchange. 1657."

This play has the following dedication, which seems worth inserting:

"To my worthy Friend, Mr. Thomas Hammon, of Grayes Inne, &c. &c.

"THIS Play, composed by so worthy an authour as Mr. MARLO; and the part of the Jew presented by so unimitable an actor as Mr. *Allen*, being in this later age commended to the stage: as I vsherd it into the court, and presented it to the Cock Pit, with these Prologues and Epilogues here inserted, so now being newly brought to the presse, I was loath it should be published without the ornament of an Epistle; making choyce of you vnto whom to deuote it; then whom (of all those gentlemen and acquaintance, within the compasse of my long knowledge) there is none more able to taxe ignorance, or attribute right to merit. Sir, you haue bin pleased to grace some of mine owne workes with your curteous patronage; I hope this will not be the worse accepted, because commended to mee; ouer whom none can clayme more power or priuilege than your selfe. I had no better a new years gift to present you with; receiue it, there-

therefore, as a continuance of that inuiolable obliegement, by which he rests still ingaged; who as he euer hath, shall always remaine,

Tuissimus

THOS. HEYWOOD."

The play of Marlow's, which is not in the Garrick Collection, is called Dido, Queen of Carthage. It was printed in 4to. 1594. This is one of the most rare publications in the English language, and produced, at Dr. Wright's sale, sixteen guineas.

THOMAS MAY,

The translator of Lucan's Pharsalia, and author of many valuable productions. He wrote five dramatic pieces, all of which are in the Garrick Collection.

1. "THE TRAGEDY OF ANTIGONE, THE THEBAN PRINCESSE.

Written by T. M.

London. Printed by Thomas Harper, for Benjamin Fisher, and are to be sould at his Shop at the signe of the Talbot, without Aldersgate. 1631." 8vo.

2. "THE HEIRE. A Comedie, as it was acted by the Company of the Revels. 1620. Written by T. M.

London.

London. Printed by Augustine Mathewes, for Thomas Jones, and are to be sold at his Shop, in S. Dunstan's Church Yard, in Fleet Street. 1633."

3. "THE TRAGEDY OF JULIA AGRIPPINA, EMPRESSE OF ROME. By T. M. Esq.

London. Printed by Ric. Hodgkinsonne, for Thomas Walkly, and are to be sold at his Shop, at the Flying Horse, neare Yorke House. 1639." 12mo.

4. "THE TRAGEDIE OF CLEOPATRA, QUEEN OF ÆGYPT. By T. M. Acted 1626.

LUC.
Quantum impulit Argos
Iliacasque domos facie Spartana nocenti
Hesperios auxit tantum Cleopatra furores.

London. Printed by Thomas Harper, for Thomas Walkly, and are to be sold at his Shop, at the Flying Horse, near York House. 1639." 12mo.

5. "THE OLD COUPLE. A Comedy, by Thomas May, Esq.

London. Printed by J. Cottrel, for Samuel Speed, at the signe of the Printing Press, in S. Paul's Church Yard. 1658." 4to.

These two last plays have been reprinted in Dodsley's Collection.

HENRY MEDWALL.

But little is known of this writer. He was Chaplain to Morton, Archbishop of Canterbury, and produced one dramatic piece. It is in black letter, and of most extraordinary rarity. It is in the Garrick Collection, and has this title,

"NATURE. A goodly Interlude of Nature, compyled by Mayster Henry Medwall, Chapleyn to the Ryght Reverent Father in God, Johan Morton, somtyme Cardynall and Archebyshopp of Canterbury."

This was published by the celebrated Rastall.

JOHN MILTON.

The first editions of the Masques of Comus, and of Sampson Agonistes, are of great rarity, and are to be found in the Garrick Collection, with these titles :

1. "A MASKE. Presented at Ludlow Castle, 1634, on Michaelmasse Night, before the Right Honourable John, Earle of Bridgewater, Vicount Brackley, Lord Præsident of Wales, and one of his Majesties Most Honorable Privie Counsell.

Eheu quid volui misero mihi ! floribus austrum
Perditus.

London.

London. Printed for Humphrey Robinson, at the signe of the Three Pidgeons, in Paul's Church Yard. 1637."

2. "SAMSON AGONISTES. A Dramatic Poem. The Author John Milton.

Aristot. Poet. Cap. 6.

Τραγωδια μιμησις πραξεως σπουδαιας.

Tragœdia est imitatio actionis seriæ, &c. Per misericordiam et metum perficiens talium affectuum lustrationem.

London. Printed by T. M. for John Starkey, at the Mitre, in Fleet Street, near Temple Bar. 1671."

THOMAS NASH.

Of this author and his various productions, I have given a detailed account in a former part of this work. He was author of three plays, viz. 1. Dido, Queen of Carthage. 2. Summer's Last Will and Testament. 3. The Isle of Dogs. This last, it seems, was never printed. The Garrick Collection possesses only Summer's Last Will and Testament, with this title:

"A PLEASANT COMEDIE, CALLED SUMMERS LAST WILL AND TESTAMENT.

Written by Thomas Nash.

Imprinted at London, by Simon Stafford, for Walter Burre. 1600."

A copy of this sold at Wright's sale for 1l. 11s. 6d.—At Farmer's for 2l. 12s.

ROBERT NEVILE.

This author lived in the time of Charles the First, and wrote one dramatic piece, which is in the Garrick Collection, viz.

"THE POOR SCHOLAR. A Comedy. Written by Robert Nevile, Fellow of King's College, in Cambridge.

Spectatum admissi risum teneatis amici.
Hor. de Art. Poet.

London. Printed by Tho. Johnson, for Francis Kirkman and Henry Marsh, and are to be sold at their Shop, at the Princes Arms, in Chancery Lane. 1662."

JOHN PALSGRAVE.

This writer, who lived in the reigns of Henry VII. and Henry VIII. wrote one play. It is most exceedingly scarce. The Garrick Collection possesses two copies, one of which, however, is a little imperfect. The following is the title page:

"JOAN-

" Joannis Palsgravi Londonilensis. Ecphrasis Anglica In Comoediam Acolasti.

The Comedye of Acolastus. Translated into oure englysshe tongue, after suche maner as chylderne are taught in the grammer schole, fyrst worde for worde, as the latyne lyeth, and afterwarde accordynge to the sence and meanyng of the latin sentences: by shewing what they do value and counteruayle in our tongue, with admonitions set forth in the margyn, so often as any suche phrase, that is to say, kynd of spekyng used of the latyns, whiche we use not in our tonge, but by other wordes, expresse the sayd latyn maners of speakinge, and also Adages, metaphores, sentences, or other fygures poeticall or rhetorical do require, for the more perfyte instructynge of the lerners, and to leade theym more easilye to see howe the exposytion gothe, and afore the seconde sceane of the fyrst acte, is a briefe introductory to haue some general knowledge of the dyuers sortes of meters used of our auctour in this comedy. And afore Acolastus balade is shewed of what kyndes of meters his balade is made of. And afore the syxte sceane of the fourthe acte, is a monition of the Rhetorycall composytion used in that sceane, and certayne other after it ensuynge.

Inter-

Interpreted by John Palsgrave.
ANNO. M.D.X.L."

A copy of this rare piece sold at Farmer's sale for 4l. 6s. 6d.

GEORGE PEELE.

This writer flourished in the time of Elizabeth. He was a very good Poet, and produced four plays, or as some say, five; all are remarkably rare. The Garrick Collection contains only one, viz.

" THE FAMOUS CHRONICLE OF KING EDWARD THE FIRST, SIRNAMED EDWARD LONGSHANKES, with his return from the Holy Land: also the Life of Llewellen, Rebell in Wales. Lastly, the sinking of Queene Elinor, who sunck at Charingcrosse, and rose againe at Potters Hith, now named Queenhith.

London. Printed by Abell Jeffes, and are to be solde by William Barley, at his Shop in Gratious Streete. 1593."

One of George Peele's pieces, called the Old Wives Tale, sold at Wright's auction for 5l. 7s. 6d.

A copy of the play specified above, sold at the same time for 1l. 12s.

HENRY PORTER.

This writer also lived in the time of Elizabeth, and produced one piece; very rare, and in the Garrick Collection. It is entitled,

"THE PLEASANT HISTORY OF THE TWO ANGRY WOMEN OF ABINGTON, with the humorous Mirth of Dicke Coomes, and Nicholas Proverbes, two Servingmen.

As it was lately playde by the Right Honorable the Earle of Nottingham, Lord High Admiral his Servants. By Henry Porter, Gent.

Imprinted at London, for William Ferbrand, and are to be solde at his shop, at the corner of Colman Streete, neere Loathbury. 1599."

Sold at Wright's sale for 1l. 12s.—At Pearson's for 1l. 11s. 6d.

THOMAS PRESTON

Lived also in the reign of Elizabeth, and produced one drama, which is the more memorable, as it is supposed to have been ridiculed by Shakspeare.

It is most exceedingly scarce, but was possessed by Garrick. The following is its description.

"A La-

"A Lamentable Tragedy, mixed ful of pleasant Mirth, conteyning the Life of Cambises, King of Percia, from the beginning of his Kingdome, unto his Death, his one good deed of execution; after that many wicked deeds, and tirannous murders committed by and through him; and last of all, his odious Death, by God's justice appointed. Don in such order as followeth, by Thomas Preston.

The division of the partes.

Councell, Huf, Praxaspes, Lob, The third Lord,	For one man.
Lord, Ruf, Commons Cry, Commons Complaint, Lord Smirdis, Venus,	For one man.
Knight, Snuf, Small hability, Proof, Execution, Attendance, Second Lord,	For one man.
Cambises, Epilogus,	For one man.
Prologue, Sisamnes, Diligence, Crueltie, Hob, Preparation, The 1 Lord,	For one man.
Ambidexter, Triall,	For one man.
Meretrix, Shame, Otian, Mother, Lady, Queene,	For one man.
Young Child, Cupid.	For one man.

At the end is written, "Amen. Thomas Preston.

Imprinted at London, by Edward Allde."
Sold at Pearson's sale for 2l. 7s.

EDWARD REVET

Lived in the reign of Charles the second, and produced one dramatic piece, viz.

" THE TOWN SHIFTS, or the Suburb Justice. A Comedy. As it is acted at his Royal Highness the Duke of York's Theatre. Licenced May 2, 1671."

NATHANIEL RICHARDS

Was also the author of one play, which is among the most rare in this collection. Its title is,

" THE TRAGEDY OF MESSALINA, THE ROMAN EMPERESSE. As it hath beene acted with generall applause, divers times, by the Company of His Majesties Revells.

Written by Nathaniel Richards.

> Optimus hic et formosissimus idem
> Centis Patritiæ rapitur miser extinguendus
> Messallinæ oculis.
>
> Juvenal. Sat. 10.

London. Printed by Tho. Cotes, for Daniel Frere, at the signe of the Red Bull in Little Brittaine. 1640."

To

To this play, a portrait of the author is prefixed, with this inscription round the border: "Sentite supera non Terrestria, suspice cœlum, despice mundum, respice finem."

SAMUEL ROWLEY.

This author lived in the time of James the first, and wrote two plays, both of which, Garrick possessed.

1. "WHEN YOU SEE ME YOU KNOW ME, or the famous Chronicle Historie of King Henrie the Eight, with the Birth and vertuous Life of Edward, Prince of Wales. As it was playd by the High and Mightie Prince of Wales his Servants.

By Samuel Rowley, Servant to the Prince.

At London. Printed for Nathaniell Butler, and are to be sold at his Shop in Paules Church Yard, near S. Austin's Gate. 1613."

A portrait of Henry the Eighth is prefixed to the title page.

A copy sold at Farmer's sale for 15s. 6d.

2. "THE NOBLE SOULDIER, or a Contract broken justly revenged. A Tragedy written by S. R.

Non est lex justior ulla
Quam nescis artifices arte perire sua.

[*Nescis* is in the original printed for *necis*.]

London. Printed for Nicholas Vavasour, and are to be sold at his Shop in the Temple, neere the Church. 1634."

WILLIAM ROWLEY

Lived in the reign of James I, and wrote eleven plays, of which, six only were printed. The Garrick Collection possesses the following:

1. " A NEW WONDER, or Woman never vext. A pleasant conceited Comedy, sundry times acted. Never before printed. Written by William Rowley, one of His Majesties Servants. London.

Imprinted by G. P. for Francis Constable, and are to be solde at his Shop at the Signe of the Crane in Saint Paul's Church Yard. 1632."

2. " A TRAGEDY, CALLED ALL LOST BY LUST.

Written by William Rowley. Divers times acted by the Lady Elizabeth's Servants, and now lately by her Majesties Servants with great applause, at the Phœnix in Drury Lane.

Quod non dant Proceres, dabit Histrio.

London. Printed by Thomas Harper. 1633."

3. " A MATCH AT MIDNIGHT. A pleasant Comedie. As it hath beene acted by the Children of the Revels.

Written

Written by W. R.

London. Printed by Aug. Matthewes, for William Sheares, and are to be sold at his Shop in Brittaines Bursse. 1633."

4. "A MERRIE AND PLEASANT COMEDY, NEVER BEFORE PRINTED, CALLED A SHOO-MAKER A GENTLEMAN.

As it hath beene sundry times acted at the Red Bull and other Theaters with a generall and good applause.

Written by W. R. Gentleman.

London. Printed by J. Okes, and are to be sold by John Cowper, at his Shop at the East end of St. Pauls Church, at the Signe of the Holy Lambe. 1638."

William Rowley was engaged in eight other plays with Heywood, Middleton, Massinger, Day, and others.

All of these are scarce, and such as are in this Collection are mentioned in their places.

ELKANAH SETTLE.

This author, who had the distinguished honour of being Poet Laureat to the City, and the misery of dying a poor Pensioner in the Charter House, wrote seventeen Plays.

Of these, one only seems to attract the attention of Collectors; this is the following:

"THE EMPRESS OF MOROCCO. A Tragedy with Sculptures. As it is acted at the Duke's

Theatre. Written by Elkanah Settle, Servant to His Majesty.

Primos da versibus annos. Petr. Arb.

London. Printed for William Cademan at the Popes Head, in the Lower Walk of the New Exchange in the Strand. 1673."

This play is much sought after, as being the first which was ever published with engravings, and which was sold for what was then thought the enormous sum of two shillings. The engravings were not, improbably, a representation of the scenes, in one of which, the most shocking tortures are exhibited. Horace did not think it possible that it should enter into the human imagination to exhibit things so offensive.

This was exhibited before the King, by the great personages of the Court. Lord Mulgrave wrote the Prologue, and Lord Rochester the Epilogue, both of which were spoken by Lady Elizabeth Howard.

For further anecdotes on this subject, the reader will do well to consult Malone's Life of Dryden.

HENRY SHIRLEY.

This author wrote five dramatic pieces, only one of which was printed, and is in the Garrick Collection, viz.

"THE MARTYRD SOULDIER. As it was sundry times acted with a generall applause at the Private House in Drury Lane, and at other Public Theaters, by the Queenes Majesties Servants.

The author, H. Shirley, Gent.

London. Printed by J. Okes, and are to be sold by Francis Eglesfield, at his House in Paules Church Yard, at the Signe of the Mary-Gold. 1638."

ROBERT TAILOR.

Nothing seems to be known of this person, except that he wrote one play, viz.

"THE HOGGE HATH LOST HIS PEARLE. A Comedy. Divers times publiquely acted by certaine London Prentices. By Robert Tailor.

London. Printed for Richard Redmer, and are to be solde at the West Dore of Paules, at the Signe of the Starre. 1614."

JOHN TATHAM, or TATEHAM.

Little is known of this writer. He was City Poet in the reign of Charles I., and produced four plays, all of which the Garrick Collection possesses.

1. "LOVE

1. "LOVE CROWNES THE END. A Pastorall, presented by the * Schollees of Bingham, in the County of Notingham, in the Yeare 1632. Written by Jo. Tatham, Gent.

Sed opus docere virtus.

London. Printed by J. N. for Richard Best, and are to be sold at his Shop, neere Gray's Inn Gate, in Holborne. 1640."

Bound up with this play in the Garrick Collection, is a small volume, entitled "THE FANCIES THEATER, by John Tatham, Gent." of which I do not remember to have seen another copy. It consists of miscellaneous Poems, on a variety of subjects, some of which entitle the author to great praise. Commendatory verses are prefixed by Broome, Nabbes, Davison, and other respectable names.

2. "THE DISTRACTED STATE. A Tragedy. Written in the Yeer 1641, by J. T. Gent.

Seditiosi sunt Reipublicæ Ruina.

London. Printed by W. H. for John Tey, and are to be sold at his Shop at the Sign of the White Lion in the Strand, neer the New Exchange. 1651."

There are many peculiarities of orthography in this play. *Sicily* is every where spelt *Cicily*;

* Doubtless, misprinted for *Schollers*.

disperse,

disperse, dispierce; "The very boys throw *Turap* tops at one," I suppose for *Turnip* tops, &c.

3. "THE SCOTS FIGGARIES, or a Knot of Knaves. A Comedy.

London. Printed by W. H., for John Tey, at the White Lion in the Strand, near the New Exchange. 1652."

4. "THE RUMP, or the Mirrour of the late Times. A New Comedy, written by J. Tatham, Gent.

Acted many times, with great applause, at the Private House in Dorset Court.

London. Printed by W. Godbid, for R. Broome. 1660."

CYRIL TOURNEUR.

This author wrote three plays, two only of which were printed; both are in the Garrick Collection.

1. "THE REVENGERS TRAGŒDIE. As it hath beene sundry times acted by the King's Majesties Servants.

At London. Printed by G. Eld, and are to be sold at his House in Fleete Lane, at the Signe of the Printers Presse. 1607."

2. "THE ATHEISTS TRAGEDIE, or the Honest Man's Revenge. As in divers places it hath often beene acted.

Written

Written by Cyril Tourneur.

At London. Printed for John Stepneth and Richard Redmer, and are to be sold at their Shops, at the West end of Paules. 1611."

JOHN WEBSTER.

This author, who was cotemporary with Dekker, Marston, and Rowley, wrote six plays, of which, the Garrick Collection possesses only three, viz.

1. " THE WHITE DIVEL, or the Tragedy of Paulo Giordano Ursini, Duke of Brachiano; with the Life and Death of Vittoria Corombona, the famous Venetian Curtizan. Acted by the Queenes Majesties Servants.

Written by John Webster.

Non inferiora secutus.

London. Printed by M. O. for Thomas Archer, and are to be sold at his Shop in Popes Head Pallace, neere the Royall Exchange. 1612."

2. " THE TRAGEDY OF THE DUTCHESSE OF MALFY. As it was presented privately at the Black Friers, and publiquely at the Globe, by the Kings Majesties Servants.

The perfect and exact coppy, with diverse things printed, that the length of the play would not beare in the presentment.

Written by John Webster.

Horæ

Horat. Si quid
Candidus imperti, si non his utere mecum.

London. Printed by Nicholas Okes, for John Waterson, and are to be sold at the Sign of the Crowne in Pauls Church Yard. 1623."

3. "APPIUS AND VIRGINIA. A Tragedy. By John Webster.
Printed in the Year 1654."

GEORGE WHETSTONE.

The only play written by this author, of whom very little is known, is most extremely scarce. It is in this Collection, and has this title:

"THE RIGHT EXCELLENT AND FAMOUS HISTORYE OF PROMOS AND CASSANDRA. Devided into two Commicall Discourses.

In the fyrste parte is showne the unsufferable abuse of a lewde Magistrate.

The vertuous behaviours of a chaste Ladye.

The uncontrowled leawdenes of a favoured Curtisan.

And the undeserved estimation of a pernicious Parasyte.

In the second part is discoursed, The perfect magnanimitye of a noble Kinge, in checking Vice and favouringe Vertue.

Wherein is showne the ruyne and overthrowe of dishonest praises, with the advauncement of upright deeling.

The

The worke of George Whetstones, Gent.

Fornæ nulla Fides."

It is in Black Letter.

There was no copy of this play in Major Pearson's sale, nor in Dr. Farmer's. A copy in Dr. Wright's sale produced 1l. 2s. There was a copy in Mr. Dodd's sale.

ROBERT WILMOT.

This author has the credit of writing one play, which is extremely scarce, viz.

"THE TRAGEDIE OF TANCRED AND GISMOND. Compiled by the Gentlemen of the Inner Temple, and by them presented before Her Majestie. Newly revived and polished accordto the decorum of these daies. By R. W.

London. Printed by Thomas Scarlet, and are to be solde by E. C. R. Robinson. 1592."

The copy in the Garrick Collection is imperfect, and has a manuscript title page. This play sold at Major Pearson's sale for sixteen shillings; at Dr. Wright's for 1l. 13s.

NATHANIEL WOODE

Was a Clergyman of Norwich, and author of one dramatic piece. This is very rare in the original,

original, but it has been reprinted. The original copy has this title

"An excellent new Comedie, entituled, The Conflict of Conscience, contayninge a most lamentable example of the dolefull desparation of a miserable worldlinge, termed by the name of Philologus, who forsooke the trueth of God's Gospel for feare of the losse of lyfe and worldly goods.

Compiled by Nathaniell Woodes, Minister in Norwich.

The actors names, devided into six partes, most convenient for such as be disposed, either to shew this Comedie in private houses or otherwise.

Prologue, Mathetes, Conscience, Paphinitus, — For one.	Sathan, Tyrranye, Spirit, Horror, Eusebius, — For one.	Avarice, Suggestion, Gisbertus, Nuntius, — For one.
Hypocrisie, Theologus, — For one.	Cardinal, Cacon, — For one.	Philologus, — For one.

At London. Printed by Richard Bradocke, dwelling in Aldermanburie, a little above the Conduict. Anno. 1581."

There was no copy of this play in the Pearson, Wright, Farmer, or Dodd's Collection.

Of

Of the Anonymous Plays in the Garrick Collection, the following are of extreme rarity:

1. "NOBODY AND SOMEBODY. With the true Chronicall History of Elydure, who was fortunately three several times crowned King of England.

The true coppy thereof, as it hath beene acted by the Queen Majesties Servants.

Printed for John Trundle, and are to be sold at his Shop in Barbican, at the Sign of No Body." No date.

This play has not the usual division of acts.

2. "THE HISTORY OF THE TRYALL OF CHEVALRY. With the Life and Death of Cavallero, Dick Bowyer. As it hath bin lately acted by the Right Honourable the Earle of Darby his Servants.

London. Printed by Simon Stafford, for Nathaniel Butler, and are to be sold at his Shop in Paules Church Yard, near St. Austens Gate. 1605."

3. "ALARUM FOR LONDON, or the Siedge of Antwerpe, with the ventrous Actes and valorous deeds of the Lame Soldier.

As it hath been playde by the Right Honorable the Lord Chamberlaine his Servants.

London. Printed for William Ferbrand, and are to be solde at his Shop in Popes Head Alley, over against the Taverne doore, neere the Royall Exchange. 1602."

The

The above play also is not divided into acts.

4. " A NEW INTERLUDE AND A MERY OF THE NATURE OF THE IIII ELEMENTS, declarynge many proper poynts of phylosophy naturall, and of dyvers straunge landys, and of dyvers straunge effects and causis; whiche Interlude yf the hole matter be playd wyl conteyne the space of an hour and a halfe, but yf ye lyst ye may leve out muche of the sad mater, as the messengers pte and some of naturys parte, and some of experyens pte, and yet the matter wyl depende convenyently, and than it wyll not be paste thre quarters of an hour of length.

Here folow the namys of the Pleyers:

The Messengere, Nature Naturale, Humanyte, Studious, Desire, Sensuall Appetyte, The Taverner, Experyence, Yngnoraunce. Also, yf ye lyst ye may brynge in a Dysgysynge.

Here folow dyvers matters whiche be in this Interlude conteynyd.

Of the sytuacyon of the IIII elements, that is to say, the yerth, the water, the ayre, and fyre; and of theyr qualytese and propertese, and of the generacyon and corrupcyon of thyngs made of the commyxion of them.

Of certeyn 2 clusions provynge that the yerth must neds be rounde, and that it hengyth in ye myddle of the fyrmament, and that it is in circumference above xxi M. myle.

Of certeyn 2 clusions provynge that the see lyeth rounde uppon the yerth.

Of certeyn poynts of cosmography, as how and where the see covereth the yerth, and of dyvers straunge regyons and landys, and whiche wey they lye, and of the new found landys, and the maner of the people.

Of the generacyon and cause of stone and metall, and of plantes and herbys.

Of the generacyon and cause of well spryngs and ryvers, and of the cause of hote fumys that come out of the yerth, and of the cause of the bathys of water in the yerth, which be ppetually hote.

Of the cause of the ebbe and flode of the see.

Of the cause of rayne, snowe, and hayle.

Of the cause of wyndys and thonder.

Of the cause of the lyghtenynge, blasyng sterays and flamys fleyinge in the ayre."

The author of this Interlude was John Rastell, and it was bound with his Abridgment of the Statutes.

1° Impression, dated 25 Octob. 11 Hen. 8th."

Such is the information given in a manuscript note in the Garrick Copy.

This piece is of such extraordinary rarity, and in itself so great a curiosity, that I subjoin the following extract from its conclusion:

Now we wyll here begyn to syng
For daunce can we no more:

For

For mynstrells here be all lackyng,
To the taverne we wyll therfore.
Et exeunt cantando.

HUMANYTE.

Now yf that sensuall appetyte can fynd
Any good mynstrells after his mynd,
Dowt not we shall have good sport.

YNGNORAUNCE.

And so shall we have for a swerte,
But what shall we do, now tell me,
The meane whyle for our comfort.

HU. Then let us some lusty balet syng.

YNG. Nay, syr, by the hevŷn Kyng,
For me thynkyth it servyth for no thyng,
All such pevysh prykyeryd song.

HU. Yes, man pryksong may not be dispysyd
For ther with God is well plesyd,
Honowryd, prasyd and servyd
In the churche oft tymes among.

YNG. Is God well pleasyd trowst thou therby;
Nay, nay, for there is no reason why,
For is it not as good to say playnly,
Gyf me a spade,
As gyf me a spa ve va ve va ve vade;
But yf thou wylt have a song that is good,
I have one of Robyn Hode,
The best that ever was made.

HU. Then a feleshyp let us here it.

YNG. But there is a bordon thou must bere it,
Or ellys it wyll not be.

Hu. Than begyn and care not to,
Downe, downe, downe. &c.

Yng. Robyn Hode in Varnysdale stode,
And lent hymsyl a mapyl thystyll ;
Than cam our lady and swete Saint Andrewe.
Slepyst thou, wakyst thou Jeffrey Coke.
Al wynter the water was depe,
I can not tell you how brode :
He toké a gose nek in his hande,
And over the water he went.
He start up to a thystell top,
And cut hym downe a holyn clobe.
He stroke ye wren betwene the hornys,
That fyre sprange out of the pyggs tayle,
Jak Boy is thy bowe I broke,
Or hath any man done ye wayguldy wrage.
He plukkyd muskyllys out of a wyllowe,
And put them into his sachell.
Wylkyn was an archer good,
And well coude handell a spade.
He toke his bend bowe in his hand,
And set him downe by the fyre.
He toke with him ix loves and ten,
A pece of befe, a nother of baken.
Of all the byndes in mery englond,
So merely pypys the mery botell.

Nature.

Well Humanyte, now I see playnly
That thou hast usyd muche foly
The whyle I have ben absent.

Hu. Syn I trust I have done nothynge
That should be contrary to your pleasynge,
Nor never was myne intent,
For I have folowed the counsell clere,
As ye me bad of studious desire,

And

And for necessyte amonge.
Somtyme sensuall appetyts counsell,
For without hym ye knowe ryght well
My lyfe can not endure longe.

NATURE.

Though it be for the full necessary
For thy comfort somtyme to satysfy
Thy sensuall appetyte,
Yet it is not convenyent for the
To put therin thy felycyte,
And all thy hole delyte.
For if thou wilt learne no sciens,
Nother by study nor experience,
I shall the never avaunce,
But in the worlde thou shalt dure than
Dyspysed of every wyse man,
Lyke this rude best Ygnorance.

5. " LINGUA, or the Combat of the Tongue and the five Senses for Superiority.

A pleasant Comœdie.

At London. Printed by G. Eld, for Simon Waterson. 1607."

This is a very memorable performance. Oliver Cromwell performed in it, and in the character of Tactus, which is said, though perhaps without sufficient reason, to have first inspired him with sentiments of ambition.

6. " THE WARRES OF CYRUS, KING OF PERSIA, AGAINST ANTIOCHUS, KING OF ASSYRIA; with the tragicall Ende of Panthæa.

Played by the Children of Her Majesties Chappell.

London. Printed by E. A. for William Blackwal, and are to be sold at his Shop over against Guildhal Gate. 1594."

7. " A PLEASANT COMEDIE. Shewing the Contention betweene Liberalitie and Prodigalitie. As it was playd before Her Majestie.

London. Printed by Simon Stafford, for George Vincent, and are to be sold at the Signe of the Hand in Hand, in Wood Street, over against S. Michaels Church. 1602." 4to.

In the Garrick Copy of this play, somebody has written, " By James Shirley." This, however, is certainly a mistake.

8. " THE TRAGEDIE OF CÆSAR AND POMPEY, or Cæsars Revenge. Privately acted by the Students of Trinity Colledge, in Oxford.

At London. Imprinted for Nathaniel Fosbrooke and John Wright, and are to be sould in Paules Church Yard, at the Signe of the Helmet." No date.

9. " THE CHRONICLE HISTORY OF HENRY THE FIFT, with his Battell fought at Agin-Court, in France. Together with Ancient Pistoll. As it hath bene sundry times playd by the Right Honourable the Lord Chamberlaine his Servants.

Printed for T. P. 1608." 4to.

10. "THE FOUNTAINE OF SELFE LOVE, or Cynthias Revels. As it hath beene sundry times privately acted in the Black Friers, by the Children of Her Majesties Chappell. Written by Ben Johnson.

Quod non dant Proceres dabit Histrio;
Haud tamen invideas vati quem Pulpita pascunt.

Imprinted at London, for Walter Burre, and are to be solde at his Shoppe in Paules Church Yard, at the Signe of the Flower de Luce and Crowne. 1601."

11. "A MOST PLEASANT COMEDIE OF MUCEDORUS, THE KINGS SONNE OF VALENTIA, AND AMADINA, THE KINGS DAUGHTER OF ARRAGON, with the merie Conceites of Mouse.

Newly set fourth. As it hath bin sundrie times plaide in the honorable Cittie of London.

Very delectable and full of mirth.

London. Printed for William Jones, dwelling at Holborne Conduit, at the Signe of the Gunne. 1598."

This piece has sometimes been ascribed to Shakspeare.

12. "A PLEASANT CONCEYTED COMEDIE OF GEORGE A GREENE THE PINNER OF WAKEFIELD.

As it was sundry times acted by the Servants of the Right Honourable the Earle of Sussex.

Imprinted at London, by Simon Stafford, for Cuthbert Burby, and are to be sold at his Shop, neere the Royall Exchange. 1599."

This is reprinted in Dodsley's Collection of Old Plays.

13. "A NEW ENTERLUDE, no lesse Wittie then Pleasant, entituled NEW CUSTOME devised of late, and for diverse causes nowe set forthe. Never before this tyme imprinted. 1573.

The Players names in this Enterlude be these.

The Prologue.	
Perverse Doctrine	An olde Popish Priest.
Ignoraunce	An other, but elder.
Newcustome	A Minister.
Light of the Gospell	A Minister.
Hypocrisie	An Olde Woman
Creweltie	A Ruffler.
Avarice	A Ruffler.
Edification	A Sage.
Assuraunce	A Vertue.

Fower may play this Enterlude.

1 { Perverse Doctrine

2 { Ignoraunce, Hypocrisie, and Edification

3 { Newe Custome, Avarice, Assurance.

4 { Light of the Gospell, Creweltie, Gods Felicitie, The Prologue."

This

This is in Black Letter. At the end we find

" Imprinted at London, in Fleete Streete, by William How, for Abraham Veale, dwelling in Paules Churche Yarde, at the Signe of the Lambe."

14. " THE TRAGEDIE OF SOLIMON AND PERSEDA.

Wherein is laide open Loves Constancie, Fortunes Inconstancie, and Deaths Triumphs.

At London. Printed by Edward Allde, for Edward White, and are to be soldé at the Little North Doore of Paules Church, at the Signe of the Gun. 1599."

This play was probably never exhibited. It is not divided into acts.

15 " THE ARAYGNEMENT OF PARIS. A Pastorall. Presented before the Quenes Majestie, by the Children of her Chappell.

Imprinted at London, by Henrie March. Anno 1584."

This piece has been attributed to Shakspeare; but its real author was George Peele.

16. " A PRETIE NEW ENTERLUDE, BOTH PITHIE AND PLEASAUNT, OF THE STORY OF KYNG DARYUS. Beinge taken out of the third and fourth Chapter of the thyrd Booke of Esdras.

The names of the Players.

The Prolocutor.

Iniquytie	Charytie.
Importunytie	Parcyalytie.

Equytie

Equytie	Daryus Kynge.
Agreable	Perplexitie.
Preparatus	Curyosytie.
Juda	Persya.
Medey.	Aethyopia.
Constancie	Optymates.
Anagnostes	Stipator Primus.
Stipatur Secundus	Zorobabell.

Syxe persons may easely play it.

Imprynted at London, in Fletestreat, beneath the Conduite, at the Sygne of S. John Evangelyst, by Thomas Colwell.

Anno Domini MDLXV. In October."

This Play is in Black Letter. At the end is a rude wooden print of Saint John. An imperfect copy of this Play sold at Wright's sale for two pounds.

17. "WINE, BEER, ALE, AND TOBACCO, CONTENDING FOR SUPERIORITY. A Dialogue.

Horat. Siccis omnia dura Deus proposuit.

London. Printed by I. B. for John Grove, and are to be sold at his Shop betwixt S. Katharines Stairs and the Mill, next door to the Sign of the Ship. 1658."

The following are the Dramatis Personæ.

Wine	A Gentleman.
Sugar	His Page.
Beer	A Citizen.
Nutmeg	His Prentice.

Ale

Ale.....	A Countryman.
Tost	One of his rurall Servants.
Water	A Parson.
Tobacco	A swaggering Gentleman.

The following whimsical medley is introduced by way of song:

WINE. I, jovial wine, exhilarate the heart.

BEER. March beer is drink for a King.

ALE. But ale, bonny ale, with spice and a tost,
In the mornings a dainty thing.

CHORUS. Then let us be merry, wash sorrow away;
Wine, beer and ale shall be drunk to-day.

WINE. I, generous wine am for the court.

BEER. The cittie calls for beer.

ALE. But ale, bonny ale, like a lord of the soyl,
In the country shall domineer.

CHORUS. Then let us be merry, wash sorrow away,
Wine, beer and ale shall be drunk to-day.

18. "GESTA GRAYORUM, or the History of the High and Mighty Prince Henry, Prince of Purpoole, Archduke of Stapulia and Bernardia, Duke of High and Nether Holborn, Marquis of St. Giles and Tottenham, Count Palatine of Bloomsbury and Clerkenwell, Great Lord of the Cantons of Islington, Kentish Town, Paddington, and Knightsbridge, Knight of the most Heroical Order of the Helmet, and Sovereign of the same. Who reigned and died, A. D. 1594.

Together

Together with a Masque, as it was presented by His Highness's command, for the entertainment of Q. Elizabeth, who with the Nobles of both Courts, was present thereat.

London. Printed for W. Canning, at his Shop in the Temple Cloysters. M.DCLXXXVIII. Price one shilling."

19. "THE BATTELL OF ALCAZAR, fought in Barbaria, betweene Sebastian, King of Portugal, and Abdelmelec, King of Morocco. With the Death of Captaine Stakeley. As it was sundrie times plaid by the Lord High Admirall his Servants.

Imprinted at London by Edward Allde, for Richard Bankworth, and are to be solde at his Shoppe in Pouls Church Yard, at the Signe of the Sunne. 1594."

A copy of this piece sold at Wright's sale for one pound three shillings, and at Farmer's for a guinea and a half.

20. "THE FIRST PART OF THE TRAGICALL RAIGNE OF SELIMUS, sometime Emperour of the Turkes, and Grandfather to him that now raigneth.

Wherein is shonne how hee most unnaturally raised warres again his owne father, Bajazet, and prevailing therein, in the end caused him to be poysoned.

Also with the murthering of his two bretheren, Corcut and Acomat. As it was playd by the Queenes Majesties Players.

London

London. Printed by Thomas Creede, dwelling in Thames Streete, at the Signe of the Kathren Wheele, neare the Olde Swanne. 1594."

Some ascribe this piece to Thomas Goffe, but this is impossible.

21. "Comœdia. A Worke in Ryme, contayning an Enterlude of Myndes witnessing the Mans Fall from God and Christ. Set forth by H. N. and by him newly perused and amended. Translated out of Base-Almayne into English."

22. "The Enterlude of Youth."

Black Letter. At the end

"Imprinted at London, in Lothbury, over against Sainct Margarytes Church, by me Wyllyam Copland." No date.

23. "The Pedlers Prophecie.

London. Printed by Thos. Creede, and are to be sold by William Barley, at his Shop in Gratious Street. 1595."

This very old play is not divided into acts. An imperfect copy of this piece sold at Dr. Farmer's sale for one pound eight shillings.

24. "An Enterlude, called Lusty Juventus.

Lyvely describing the frailtie of Youth, of Nature prone to Vyce: by Grace and good Counsayell traynable to Vertue.

The Parsonages that speake.

Messenger,	Good Counsaill,
Lusty Juventus,	Knowledge,

Good

Sathan the Devyll,
Hypocrisie,
Fellowship,
Abhominable lyving,
God's merciful Promises.

Foure may play it easely, taking such partes as they thinke best; so that any one take of those partes that be not in place at once."

At the end. " Finis quod R. Wever.

Imprynted at London, in Lothbury, over agaynst Sainct Margarits Church, by Wyllyam Coplan." No date.

25. " A NEW AND MERY ENTERLUDE, CALLED THE TRIALL OF TREASURE. Newly set foorth, and never before this tyme imprinted.

The names of the Plaiers.

First. Sturdines, Contentation, Visitation, Time.
The Second. Lust, Sapience, Consolation.
The Thirde. The Prelace, Just, Pleasure, Gredy Gutts.
The Fourth. Elation, Trust, a Woman, and Treasure a Woman.
The Fifth. Inclination the Vice.

Imprinted at London, in Paules Church Yarde, at the Signe of the Lucrece, by Thomas Purfoote. 1567."

Prefixed is a Wooden Cut of Lucretia in the act of stabbing herself. A copy of this piece sold at Dr. Wright's sale for three pounds four shillings.

26. " THE PLEASANT AND STATELY MORALL OF THE THREE LORDES AND THREE LADIES OF LONDON. With the great Joy and Pompe

Pompe solemnized at their Marriages: commically interlaced with much honest mirth for pleasure and recreation, among many morall observations, and other important matters of due regard. By R. W.

London. Printed by Jhones, at the Rose and Crowne, neere Holburne Bridge. 1590."

27. "A RIGHT EXCELLENT AND FAMOUS COMŒDY, CALLED THE THREE LADIES OF LONDON. Wherein is notablie declared and set foorth how, by the means of Lucar, Love and Conscience is so corrupted, that the one is married to Dissimulation, the other fraught with all Abomination.

A perfect Patterne for all estates to looke into, and a worke right worthy to be marked. Written by R. W. As it hath beene publiquely played.

At London. Printed by Roger Warde, dwelling neere Holburne Conduit, at the Sign of the Talbot. 1584."

28. "THE DOWNFALL OF ROBERT, EARLE OF HUNTINGTON, afterward called Robin Hood of merrie Sherwodde, with his Love to chaste Matilda, the Lord Fitzwater's Daughter, afterwardes his faire Maide Marian.

Acted by the Right Honourable the Earle of Notingham, Lord High Admirall of England his servants.

Imprinted at London, for William Leake. 1601."

29.

29. "THE DEATH OF ROBERT, EARLE OF HUNTINGTON, otherwise called Robin Hood of merrie Sherwodde, with the lamentable Tragedie of chaste Matilda, his faire Maid Marian, poysoned at Dunmowe by King John.

Acted by the Right Honourable the Earle of Notingham, Lord High Admirall of England his Servants.

Imprinted at London, for William Leake. 1601."

A copy of this latter piece sold at Mr. Dodd's sale for two pounds three shillings.

30. "AN EXCELLENT COMEDY, CALLED THE PRINCE OF PRIGGS REVELS, or the Practises of that grand Thief, Captain James Hind, relating divers of his Pranks and Exploits, never heretofore published by any.

Replcat with various Comments and Tarltonian Mirth, suitable to the subject. Written by I. S."

31. "EXCHANGE WARE AND THE SECOND HAND, viz. Band, Ruffe and Cuffe, lately cut, and now newly dearned up, or a Dialogue, acted in a Shew in the famous Universitie of Cambridge. The second Edition.

London. Printed by W. Stansby, for Myles Partrick, and are to be sold at his Shop, neere Saint Dunstanes Church Yard, in Fleet Street. 1615."

32. "JACOB AND ESAU."

The

The copy of this most extremely rare piece, which is in the Garrick Collection, is imperfect; but I am indebted to the kindness of Mr. Malone for the opportunity of transcribing the title page from a manuscript copy in his possession.

" A NEWE MERY AND WITTIE COMEDIE. An Enterlude newely imprinted, treating upon the Historie of Jacob and Esau, taken out of the XXVII Chap. of the First Booke of Moses, entituled Genesis.

The partes and names of the players, who are to be consydered to bee Hebrews, and so should be apparailed with attire.

1. The Prologe A Poete.
2. Isaac ..... An olde Man, Father to Jacob and Esau.
3. Rebecca.... An olde Womā, Wife to Isaac.
4. Esau ..... A yong Man and a Hunter.
5. Jacob .... A yong Mā of godly Conversation.
6. Zethar .... A Neighbour.
7. Hanan .... A Neighbour to Isaac also.
8. Rajan..... Servaunt unto Esau.
9. Mido ..... A little Boy leading Isaac.
10. Debora .... The Nurse of Isaacs Tente.
11. Abra ..... A little Wench, servāt to Rebecca.

Imprinted at London, by Henrie Bynneman, dwelling in Knightrider Streete, at the Signe of the Mermayde. Anno Domini. 1568."

A copy of the above rare piece sold, at Major Pearson's sale, for one pound seven shillings. At Mr. Dodd's sale, it produced three pounds

five shillings. At Dr. Wright's sale, a manuscript copy, transcribed by Mr. Henderson, sold for two pounds ten shillings *.

33. "The Life and Death of Jacke Straw, a notable Rebell in England, who was kild in Smithfield by the Lord Maior of London.

Printed at London, by John Danter, and are to be solde by William Barley, at his Shop in Gratious Street, over against Leaden Hall. 1593."

A subsequent edition of this play sold, at Dr. Wright's sale, for two pounds five shillings.

This play is divided into four acts only.

34. "The Historie of Orlando Furioso, one of the Twelve Pieres of France.

As it was plaid before the Queenes Majestie.

London. Printed by John Danter, for Cuthbert Burbie, and are to be sold at his Shop, nere the Royall Exchange. 1594."

This play is not divided into acts, and is ascribed to the pen of Robert Green. It is taken almost altogether from Ariosto's Poem on the same subject.

35. "A pleasant Commedie, called Looke about you. As it was lately played by the Right Honourable the Lord High Admirall his Servaunts.

---

* Since writing the above, I have had an opportunity of examining a perfect printed copy in the Kemble Collection, and the good fortune also to make the Garrick Copy perfect.

London.

London. Printed for William Ferbrand, and are to be solde at his Shop at the Signe of the Crowne, neere Guild Hall Gate. 1600."

This is one of the most amusing of the old plays, as well as one of the most scarce.

A copy of this play produced, at Mr. Dodd's sale, five pounds seven shillings and six-pence.

36. "CINTHIAS REVENGE, OR MÆNANDERS EXTASIE.

PERS. Ipse Semipaganus
Ad sacra vatum carmen affero nostrum.
Similia labia similes
habent lactucas.

London. Printed for Roger Barnes, and are to be sold at his Shop in Chancery Lane, over against the Rolles. 1613."

This play, which is in verse, is tediously long. The plot is taken from Ovid and Lucan.

37. "THE MAYDES METAMORPHOSIS.

As it hath bene sundrie times acted by the Children of Powles.

London. Printed by Thomas Creede, for Richard Olive, dwelling in Long Lane. 1600."

MALONE COLLECTION.

HAVING concluded my account of the rarities and treasures of the Garrick Collection, I proceed to describe such curiosities of the kind as are in the possession of other libraries to which I have had access, and which are not to be found in the Museum.

In the first place, I shall speak of those belonging to Mr. Malone, and I take this opportunity of returning my best thanks to that gentleman for the prompt kindness with which he granted my request, to visit his most valuable library, and for the polite attention with which he assisted my enquiries.

I shall first mention one of the most rare pieces of old English literature in this way, The Tragedie of Dido. The following is a faithful transcript of the title page:

1. "THE TRAGEDIE OF DIDO, QUEENE OF CARTHAGE. Played by the Children of Her Majesties Chappell. Written by Christopher Marlowe and Thomas Nash, Gent.

Actors.

Jupiter ..... Ascanius
Ganimed ..... Dido
Venus ..... Anna

Cupid

Cupid	Achates
Juno	Thorieus
Mercurie ..... or Hermes	Sarbas / Cloanthes
Æneas	Sergestus.

At London. Printed by the Widowe Orwin, for Thomas Woodcocke, and are to be solde at his Shop in Paules Church Yeard, at the Signe of the Blacke Boare. 1594."

There was no copy of this play in the collections of Farmer, Steevens, Pearson, or Dodd. There was one in the possession of Dr. Wright, which produced the enormous sum of sixteen guineas.

2. " A NEW CŌMODYE in Englysh, in maner of an Enterlude, ryght elgant, and full of Craft of Rethoryk. Wherein is shewd and descrybed, as well the Bewte and good Propertes of Women as theyr Vycys and Evyll Cōdiciōs, with a morall Cōclusion, and exhortacyon to Vertue."

At the end of the play we find

" Iohēs rastell me imprimi fecit
Cum privilegio regali."

3. " CRAFTIE CROMWELL, or Oliver ordering our New State. A Tragi-Comedie. Wherein is discovered the trayterous Undertakings and Proceedings of the said Nol and his levelling Crew.

Written by MERCURIUS MELANCHOLICUS.

Shall Cromwell not be famous made
Unto the after-times,
Who durst a THRONE for to invade,
And act the worst of crimes?

Shall not his nose DOMINICALL
In verse be celebrated;
Shall famous HARRY MARTIN fall,
And not be nominated?

Shall PRIDE the Drayman, JOICE the taylor,
And all the holy crew,
With HAMMOND, and K. CHARLES his jaylor,
And STAINS that holy Jew,

Be read hereafter? sure they shall!
And if my muse give ayd,
This shall be their memoriall,
THESE ROGUES THEIR KING BETRAYD.

Printed in the year 1648."

4 " CROMWELLS CONSPIRACY. A Tragy-Comedy, relating to our latter Times, beginning with the Death of King Charles the First, and ending with the happy Restauration of King Charles the Second.

Written by a Person of Quality.

London. Printed for the Author, in the year 1660."

5. " THE TRAGICALL ACTIONS OF THE MARTYRDOME OF THE LATE KING CHARLES. Wherein Olivers late Falshood, with the rest of his Gang, are described in their several actions and stations."

At

At the end of the piece,

" Printed for S^r. Arthur. 1660."

6. " A PHANATIQUE PLAY. The first Part. As it was presented before and by the Lord Fleetwood, S^r. Arthur Hasilrig, S^r. Henry Vane, the Lord Lambert, and others, last Night with Master Jester and Master Pudding.

This is the first edition.

> The Knave, the chiefest card, had won the day,
> Had not the King came in whilst they did play.

London. Printed in the year 1660."

7. " A PLEASANT CONCEITED COMEDYE, CALLED A KNACKE TO KNOW AN HONEST MAN. As it hath been sundrie times plaied about the Citie of London.

London. Printed for Cuthbert Burby, and are to be solde at his Shop by the Royall Exchange. 1596."

This piece is not divided into acts. A copy of it sold at Dr. Wright's auction for two pounds three shillings.

8. " A NEW AND PLEASANT ENTERLUDE, ENTITULED THE MARRIAGE OF WITTE AND SCIENCE.

Imprinted at London, in Flete Streete, neare unto Sainct Dunstones Churche, by Thomas Marshe. 1570.

The players names.

> Nature, Science, Shame,
> Witte, Reason, Idleness,

Will, Experience, Ignorance,
Studie, Recreation, Tediousnes,
Diligence, with three other Women Singers.
Instruction."

A copy of this piece sold at Dr. Wright's auction for Two pounds fifteen shillings.

9. "A NEW PLAY, CALLED CANTERBURIE HIS CHANGE OF DIOT, which sheweth variety of Wit and Mirth, privately acted neare the Palace Yard, at Westminster.

In the
1. Act, the Bishop of Canterburie having variety of dainties, is not satisfied till he be fed with tippets of mens eares.
2. Act, he hath his nose held to the grindstone.
3. Act, he is put into a bird cage with the confessor.
4. Act, the jester tells the King the story.

Printed Anno Domini 1644."

This piece must be exceedingly rare. I find no copy in any of the more celebrated catalogues of the Pearson Farmer, Wright, and other collectors, nor do I see any mention of it in Baker's Biographia Dramatica.

10. "A CERTAYNE TRAGEDIE, WRYTTEN FYRST IN ITALIAN BY F. M. B. ENTITULED FREE

FREE WYL, and translated into English by Henry Cheeke." Black letter. No date.

F. M. B. means Franciscus Niger Bossentinus.

This is one of the old moralities, shewing the "devylish devise of the Popish religion."

11. "THE FAMOUS HISTORY OF Sr THOMAS WYATT, with the Coronation of Queen Mary, and the Coming in of King Philip, as it was plaied by the Queens Majesties Servants. Written by Thomas Dickers and John Webster.

London. Printed by E. A. for Thomas Archer, and are to be sold at his Shop in the Popes Head Pallace, nere to the Royall Exchange. 1607."

Dickers means Dekkar.

12. "A COMEDYE, concernynge thre Lawes of Nature, Moses, and Christ, corrupted by the Sodomytes, Pharisees, and Papystes, compyled by Johan Bale. Anno MDXXXVIII."

13. "A WARNING FOR FAIRE WOMEN, containing the most tragicall and lamentable Murther of Master George Sanders, of London, Marchant, nigh Shooters Hill.

Consented unto by his own Wife, acted by M. Browne, Mistress Drewry, and Trusty Roger, agents therein, with their several ends.

As it hath beene lately diverse times acted by the Right Honourable the Lord Chamberlaine his Servants.

Printed

Printed at London, by Valentine Sims, for William Aspley. 1599."

This was a very popular performance in its time. An imperfect copy of it sold at Pearson's auction for two guineas. At Wright's for one pound eighteen shillings. At Dodd's for two guineas.

14. " THE ROARING GIRLE, or Moll Cut Purse.

As it hath lately beene acted on the Fortune Stage by the Prince his players. Written by T. Middleton and T. Dekker."

There is a print, representing Moll in man's attire, with this inscription:

My case is altered, I must worke for my living.

" Printed at London, for Thomas Archer, and are to be sold at his Shop in Popes Head Pallace, neere the Royall Exchange. 1611."

A copy of this play sold at Major Pearson's sale for one pound seventeen shillings. At Wright's for three pounds nine shillings.

It has been republished in Dodsley's Collection of Old Plays.

Besides the above literary curiosities, Mr. Malone has obligingly permitted me to examine and describe the two following pieces, of which no other copies are known to exist.

The first is the original edition of the Venus and Adonis of Shakspeare. Mr. Malone had long

long been in search of this, and when he was about to give up all hope of possessing it, he obtained a copy from a provincial catalogue. But he still did not procure it but after a long and tedious negotiation, and a most enormous price. The following is a transcript of its title page:

" VENUS AND ADONIS.

Vilia miretur Vulgus, mihi flavus Apollo,
Pocula Castalia plena ministret aqua.

London. By Richard Field, and are to be solde at the Signe of the White Greyhound, in Paules Church Yard. 1593."

I understand that in this edition, Mr. Malone has discovered many curious readings.

My friend, Mr. Chalmers, possesses a copy of this same work, of almost equal rarity, and from its circumstances, of not much inferior value. It is an edition of the Venus and Adonis, printed at Edinburgh so early as 1607; which must be considered as an indubitable proof, that at a very early period the Scotch knew and admired the genius of Shakspeare. As this piece is so rare, I also, for the benefit of collectors, transcribe its title page.

" VENUS AND ADONIS.

Vilia miretur vulgus, mihi flavus Apollo,
Pocula Castaliâ plena ministret aquâ."

Beneath

Beneath is a Phœnix in the midst of flames.

" Edinburgh. Printed by John Wreittoun, are to bee sold in his Shop, a little beneath the Salt Trone. 1607."

The other curiosity in the Malone Collection, above alluded to is,

" A Godly Medytacyon of the Christen Sowle, concerning a Love towardes God and hys Chryste, compyled in Frenche, by Lady Margarete, Quene of Navarre, and aptely translated into Englysh, by the ryght vertuose Lady Elizabeth, Daughter to our late Soverayne, Kyng Henri the viii.

Inclita filia olim Anglorum regis Henrici
Latiné fabula in Christi erudito.

Imprinted in the Yeare of our Lorde 1548, in Apryll."

Having just above mentioned a great literary curiosity belonging to my friend, Mr. George Chalmers, this seems a proper occasion to introduce the mention of one still greater, which constitutes him the envy of all collectors in this way, and was, by many, thought not to exist. This is,

" The true Tragedie of Ricuard, Duke of Yorke, and the Death of good King Henrie the Sixt.

With the whole Contention betweene the two Houses of Lancaster and Yorke. As it was sundrie

sundrie times acted by the Right Honourable the Earle of Pembrooke his Servants.

Printed at London, by P. S. for Thomas Millington, and are to be sold at his Shoppe, under Saint Peters Church in Cornwal. 1595."

This is in Duodecimo. It is, in the eyes of Collectors, invaluable. Mr. Chalmers purchased it for something more than six pounds, at the sale of Dr. Pegge's books: but if it were now exposed to sale, it would not improbably produce fifty.

Mr. Chalmers, in his Supplemental Apology, has produced some most extraordinary and convincing proofs, that Shakspeare copied much of this play from one of Marlow's on the same subject. I shall only produce two lines, and refer the curious reader, for other particulars, to Mr. Chalmers's volume, above referred to, p. 293, et seq.

MARLOW.

GLOS. What! will the aspiring blood of Lancaster
Sink *into* the ground, I *had* thought it would have mounted.

SHAKSPEARE.

GLOS. What! will the aspiring blood of Lancaster
Sink *in* the ground, I thought it would have mounted.

KEMBLE COLLECTION.

I NEXT proceed to make my acknowledgments to Mr. Kemble, whose name I am happy to introduce on this occasion, because it gives me the opportunity of declaring how proud I am of his friendship, which I have enjoyed for a long series of years. As soon as I explained to him the intention I had in view, his stores were immediately opened to me; and what is more, he discovered an eager promptness to point out the more rare and curious articles in the Garrick Collection, which I was anxious to ascertain, but which were out of the ordinary habits of my studies.

Of the many rarities in his collection, I mention that first which seems to be the greatest, which is not only not in the possession of any other collector, but which is asserted in Baker's Biographia Dramatica, to exist only in manuscript. Mr. Kemble had the good fortune to meet with it accidentally on a stall in perfect condition, and to purchase it for a very trifle. The following is its description:

"A NEWE ENTERLUDE, drawen oute of the Holy Scripture, of Godly Queene Hester, verye necessary.

necessary. Newly made and imprinted this present Yere, M.D.LXI.

Com nere vertuous matrons and women kind,
Here may ye learne of Hesters duty,
In all comlines of vertue you shall finde
How to behave yourselves in humilitie.

The names of the players.

The Prologue	Pryde.
King Assuerus	Adulation.
III Gentlemen	Ambition.
Aman	Hardy Dardy.
Mardocheus	A Jewe.
Hester	Arbona.
Pursuevant	Scribe."

This is in black letter. At the end we find "Imprynted at London, by Wyllyam Pickeryngе and Thomas Hacket, and are to be solde at theyr Shoppes."

It is by no means easy to comprehend what the use or importance of this same Hardy Dardy is in this piece.

He is, it seems, introduced as a kind of Buffoon; and the following is his first speech. He enters as the King Assuerus leaves the place.

HARDY DARDY.

A proverbe as men say, a dogge hath a day
When so ever that it chaunce,
He that wyll drinke wine and hath never a vine,
Muste sende or goe to Fraunce.
And yf he do not endure he cannot,

He

He muste nedes shrynke.
Shrinke, yea say that againe, for it is a great paine
To be with out drynke.
In such case am I, I sware by Goddes pety,
I lacke both drynke and meate.
But as I say, a dogge hath a day,
For now I truste to get;
My tyme is come for to get some
If I be not lette.
It is the common worde Aman is a Lorde
And Aman is of price.
And hath perdye all this cuntrie,
At his rewell and device.
And I trust to be one of his yemanry.
To weare his bage and marke,
An office I wold beare, and it noughte elles wheare
But the Keper of his Parke.

2. "THE BLOODIE BANQUET. A Tragedie.

Hector adest secumque deos in prœlia ducit.
Nos hæc novimus esse nihil.

By T. D.
London.

3. "THE TRAGEDIE OF CLAUDIUS TIBERIUS NERO, Romes greatest Tyrant. Truly represented out of the purest records of these lines:

Et studio et labore.

London. Printed for Francis Burton, dwelling in Paules Church Yard, at the Signe of the Flower-de-Luce and Crowne. 1607."

The

The above is thus introduced:

Ad Lectores.
Instead of prologue to my play,
Observe the one thing I shall say.
I use no sceane supposed as many doe,
But make the truth my sceane and actors too;
For
Of Romes great Tyrant I the storie tell,
And what unto that state in Neroes raign befel.

4. "CORONA MINERVÆ, or a Masque, presented before Prince Charles, His Highnesse The Duke of Yorke his Brother, and the Lady Mary his Sister, the 27th of February, at the Colledge of the Museum Minervæ.

London. Printed for William Sheares. 1635."

5. "THE GOLDSMITHS JUBILE, or Londons Triumphs, containing a Description of the several Pageants in which are represented emblematical Figures, artful Pieces of Architecture and rural Dancing, with the Speeches spoken on each Pageant, performed October 29, 1674, for the Entertainment of the Right Honourable and truly noble Pattern of Prudence and Loyalty, Sir Robert Vyner, Kt. and Bart. Lord Mayor of the City of London, at the proper costs and charges of the worshipful Company of Goldsmiths.

The King's Most Sacred Majesty and his Royal Consort, their Royal Highnesses the Duke and Duchess of York, Prince Rupert, the Duke of Monmouth, several Foreign Ambassadours,

chief Nobility and Secretaries of State, honouring the City with their Presence.

Composed by Tho. Jordan. 1674."

6. "THIS GALLANT CAVALIERO, DICKE BOWYER.

Newly acted.

London. Printed by Simon Stafford, for Nathaniel Butter, and are to be sold at his Shop in Paules Church-Yard, neere S. Austens Gate. 1605."

7. "TEMPE RESTORED. A Masque. Presented by the Queene and fourteene Ladies to the King's Majestie, at Whitehall, on Shrove Tuesday. 1631.

London. Printed by A. M. for ROBERT ALLET and GEORGE BAKER."

8. "THE TRAVAILES OF THE THREE ENGLISH BROTHERS,

Sir Thomas }
Sir Anthony } Shirley.
Mr. Robert }

As it is now playd by her Majesties Servants.

Printed at London, for John Wright, and are to bee sold at his Shoppe neere Christ Church Gate. 1607."

9. "LAW TRICKS, OR WHO WOULD HAVE THOUGHT IT.

As it hath bene divers times acted by the Children of the Revels.

Written by John Day.

London.

London. Printed for Richard More, and are to be solde at his Shop in St. Dunstanes Church Yard, in Fleete Streete. 1608."

This is said to be a performance of very superior merit.

Mr. Kemble's copy wants the Epilogue.

10. "THE SUNNE IN ARIES. A noble Solemnity. Performed through the Citie, at the sole Cost and Charges of the Honourable and Ancient Fraternity of Drapers, at the Confirmation and Establishment of their most worthy Brother the Right Honourable Edward Barkham, in the high Office of His Majesties Lieutenant, the Lord Mayor of the famous Citie of London.

Taking beginning at His Lordships going, and perfecting itselfe after his returne from receiving the oath at Westminster, on the morrow after Simon Jude's Day, being the 29 of October, 1621.

By Tho. Middleton, Gent.

At London. Printed by Ed. Allde, for H. G. 1621."

11. "THE PLEASAUNT COMODIE OF PATIENT GRISSILL. As it hath been sundrie times lately plaid by the Right Honorable the Earle of Nottingham, Lord High Admirall his Servants.

London. Imprinted for Henry Racket, and are to be solde at the long Shop under S. Mildred's Church, in the Poultry. 1603."

12. "THE RUMP, OR THE MIRROUR OF THE LATE TIMES. A new Comedy, written by J. Tatham, Gent.

Acted many times with great applause at the Private House in Dorset * * *.

London. Printed by W. Godbid, for R * *. 1660."

13. "THE LOVE OF KING DAVID AND FAIR BETHSABE, with the Tragedy of Absalom.

As it hath ben divers times plaied on the stage. Written by George Peele.

London. Printed by Adam Islip. 1599."

14. "PORTA PIETATIS, or the Port or Harbour of Piety. Exprest in sundrie Triumphes, Pageants, and Shewes, at the Initiation of the Right Honourable SIR MAURICE ABBOT, Knight, into the Majoralty of the famous and farre renowned City *London.*

All the Charge and Expence of the laborious Projects, *both by Water and* LAND, *being the sole Undertaking of the Right Worshipfull Company of the Drapers.*

Written by Thomas Heywood.

Redeunt Spectacula.

Printed at London, by J. Okes. 1638."

15. "LONDINI STATUS PACATUS, or London's Peaceable Estate, exprest in sundry Triumphs, Pageants, and Shewes, at the Innitiation of the Right Honourable HENRY GARWAY into the

the Majoralty of the famous and farre renowned City LONDON.

All the Charge and Expence of the laborious Projects, both by Water and Land, being the sole Undertakings of the Right Worshipfull Society of *Drapers*.

Written by Thomas Heywood.

Redeunt Spectacula.

Printed at London, by John Okes. 1639."

16. " THE KENTISH FAYRE, or the Parliament sold to their best Worth.

Good *Oliver* lend me thy nose,
Tis darke, all lights are out;
For now I mean to write in prose,
But guided by thy snout.

Black *Tom* alreadys at the *Faire*,
And in his coach is carried;
His men meanwhile blowne in the *Ayre*,
And to the fiends are married.

Some *Citizens* they say will ride
To buy knacks for their *wives*,
Let *Skippin* Skipp-on as their guid,
He may protect their lives.

At *Rochester* the Faire is held,
By all good tokens know it,
A thousand *Saints* late there were feld
As yet the bridge can shew it.

Printed at Rochester, and are to be sold to all those that dare to buy them. 1648."

17. " LONDON'S ANNUAL TRIUMPH, performed on THURSDAY, October 29, 1685.

For the entertainment of the Right Honourable SR. ROBERT JEFFREYS, Kt. Lord Mayor of the City of LONDON. With a description of the several *Pageants*, *Speeches*, and *Songs*, made proper for the occasion.

All set forth at the proper cost and charge of the WORSHIPFUL COMPANY of IRONMONGERS.

Composed by MATTHEW TAUBMAN.

Durius ultima ferrum. Ovid. Metam. Lib. 1.

Printed and published by authority.

London. Printed for Hen. Playford, near the Temple Church. 1685."

18. " MISTRIS PARLIAMENT HER GOSSIPPING. Full of Mirth, merry Tales, chat, and other pleasant Discourse, between

Mrs. { Statute, Justice, Truth, } and Mrs. { Parliament, Ordinance, Synod. }

MRS. ENGLAND being Moderator.

Mistris PARLIAMENT that late lay in,
Invites you now unto her *gossipping*;
And as the order is unto the day,
For what you eate she'll make you *roundly* pay.
Pray Commons eate, heres chat and laughter,
And committee *Fruit* in dishes after.
Fall too and welcome, I have still in store.

Her

Her tryalls past; shee is condemnd to die,
Her execution day drawes nie;
Come help to guard her to the Gallow-tree,
England is freed of all her *miserie*.

By Mercurius Melancholicus.

Printed in the Year of the downfall of the Sectaries. 1648."

19. "WORKE FOR CUTLERS, or a Merry Dialogue between

Sword,
Rapier,
and
Dagger.

Acted in a shew in the famous Universitie of Cambridge.

London. Printed by Thomas Creede, for Richard Meighen and Thomas Jones, and are to be sold at S. Clements Church, without Temple Barre. 1615."

20. Of the book I am about to describe, the Garrick Collection once possessed a copy. It grieves me to say that it has disappeared from the Museum.

"THE TRAGI COMŒDI OF THE VERTUOUS OCTAVIA.

Done by Samuel Brandon. 1598."

Carmen amat quisquis carmine digna gerit.

London. Printed for William Ponsonbye, and are to be soulde at his Shop in S. Paules Church Yard."

This Play is printed in a duodecimo form.

21. "CÆSAR AND POMPEY. A Roman Tragedy, declaring their Warres, out of whose events is erected the Proposition, only a Just Man is a Freeman.

By George Chapman.

London. Printed by Thomas Harper, and are to be sold by Godfrey Edmonson and Thomas Alchorne. 1631."

22. "THE WEAKEST GOETH TO THE WALL. As it hath bene sundry times plaide by the Right Honourable Earle of Oxenford, Lord Great Chamberlaine of England his Servants.

London. Printed by Thomas Creede, for Richard Olive, dwelling in Long Lane. 1600."

23. "WINE, BEERE, AND ALE, TOGETHER BY THE EARES.

A Dialogue, written first in Dutch, by Gallobelgicus, and faithfully translated out of the originall copie, by Mercurius Britannicus, for the benefite of his Nation.

Horat. Siccis omnia nam dura Deus proposuit.

London. Printed by A. M. for John Grove, and are to bee sold at his Shop at Furnivall's Inne Gate, in Holborne. 1629."

24.

24. "ACTEON AND DIANA, with a Pastoral Storie of the Nimph Oenone, followed by the several conceited Humours

Of { *Bumpkin*, the Huntsman,
Hobbinall, the Shepheard,
Singing Simpkin, and
John Swabber, the Seaman.

Printed at London, by T. Newcombe, for the use of the Author, Robert Cox."

25. "THE FIRST AND SECOND PART OF THE TRUBLESOME RAIGNE OF JOHN, KING OF ENGLAND.

With the Discoverie of King Richard Cordelions base Sonne, vulgarly named the Bastard Fawconbridge. Also the Death of King John, at Swinstead Abbey.

As they were sundry times lately acted by the Queenes Majesties Players.

Written by W. Sh.

Imprinted at London, by Valentine Simmes, for John Hulme, and are to be sold at his Shop in Saint Dunston's Church Yard, in Fleete Street. 1611."

This play, as Mr. Kemble observes, is not written by Shakspeare. It is by some ascribed to Marlow, but this conjecture rests upon no solid ground.

Some have given it to Rowley, but neither has this suggestion been confirmed.

The

The first edition of this play is in black letter, and of the date of 1591; and is without the letters W. Sh. in the title page. See on this subject Malone's Attempt, &c. p. 296. Mr. Malone is of opinion that this play was written, either by Robert Greene, or George Peele.

26. "THE FAMOUS HISTORYE OF THE LIFE AND DEATH OF CAPTAINE THOMAS STUKELEY.

With his Marriage to Alderman Curteis Daughter, and valiant ending of his Life at the Battaile of Alcazar.

As it hath beene acted.

Printed for Thomas Pauyer, and are to be sold at his Shop, at the entrance into the Exchange. 1605."

27. "LONDONS RESURRECTION TO JOY AND TRIUMPH.

Expressed in sundry Shews, Shapes, Scenes, Speeches, and Songs in Parts, celebrious to the much meritus magistrate Sir George Waterman, Knight, Lord Mayor of the City of London. At the peculiar and proper Expences of the Worshipful Company of Skinners.

Written by Thomas Jordan.

London. Printed for Henry Brure, at the Gun, in St. Paules Church Yard. 1671."

LORD STAFFORD.

The following play, which has excited the notice of all the commentators on Shakspeare, and writers on the Drama, and of which no mention is made in Baker's Biographia Dramatica, is in the possession of the Marquis Stafford.

"THE RARE TRIUMPHES OF LOVE AND FORTUNE.

Plaide before the Queenes Most Excellent Majestie: wherein are many fine Conceits, with great Delight.

At London. Printed by E. A. for Edward White, and are to be solde at the Little North Doore of S. Paules Church, at the Signe of the Gunne. 1589." Quarto. Black letter. In five acts.

Of the above play, no other copy is known to exist.

APPENDIX

TO THE

GARRICK COLLECTION.

SINCE my first examination of the Garrick Collection, the following articles have occurred, as worthy of remark.

Among the scarce old Plays which Garrick possessed, the one hereafter described is one of the most curious and valuable.

"TWO LAMENTABLE TRAGEDIES.

The one, of the Murther of Maister Beech, a Chaundler, in Thames Street, and his Boye. Done by Thomas Merry.

The other, of a Young Childe, murthered in a Wood by two Ruffins, with the Consent of his Uncle.

By Rob. Yarrington.

London. Printed for Mathew Lawe, and are to be solde at his Shop in Paules Church Yarde, neere unto S. Augustines Gate, at the Signe of the Foxe. 1601."

This play is in quarto, and not paged. The running title is "Two Tragedies in One." No Dramatis Personæ are prefixed. A remnant of the old moralities is to be observed. The piece opens

opens with a Soliloquy by *Homicide*, personified. To him enters *Avarice*, and afterwards *Truth*, who, by way of Prologue, briefly relates the substance of the two tragedies.

The persons of the Drama are numerous.

In this singular production, many passages, which are really poetical, occur. The whole is in Blank Verse, with some heroic rhymes intermixed.

Some compound words are here to be found, which seem to merit preservation from their force and beauty.

Homicide says,

I cannot glut my *blood-delighted* eye.

Truth thus begins her prologue:

Gentles prepare your *tear-bedecked* eyes.

We meet also with *Grim Death*, as in Drummond and Milton.

The night conceals all in her *pitchie cloake.*

I tell you plaine I would not have him dye,
Might I enjoy the Soldans emperie.

Ide rather choose to feede on carefulnesse.

Homicide says to Avarice,

I like thy temper, that canst change a heart
From yielding flesh to flinte and adamant.

Compare

Compare Rich. 2d. Act 5.

Blood-sucking Avarice.

Grim-visadged destine.

Consult Mr. Todd's Notes on Milton's Comus, ver. 694. To Mr. Todd I am much indebted for hints in this and various parts of this work, and am happy in acknowledging my great esteem for his amiable manners and various accomplishments.

Truth says,

Yee glorious beames of that bright-shining lampe
That lights the *starre-bespangled* firmament,
And dimmes the glimmering shadowes of the night.
Why doost thou lend assistance to this wretch?

Of the boy.

This maister piece
Which nature lent the world to wonder at.

Leave of these bootlesse protestations,
And use no *ruth-entising* arguments.

Deepe-mouthed hounds.

The circling wayes
Of this erroneous winding wildernesse.

The Duke says to the 2d Murtherer,

Speake then, thou sad *anatomy of death*.
Who were the agents of your wofulnesse?

That life-bereaving fatall instrument.

Thou

Thou ugly monster, grim imperious Death.
I have bestowd a watrie funerall
On the halfe bodie of my butchered friend.

Those that smother griefe too secretly,
May waste themselves in silent anguishment,
And bring their bodies to so low an ebbe,
That all the world can never make it flowe
Unto the happy hight of former health.

Close *eare-dropping* fallacies.

That harsh *night-raven* sound.

Sorrow-speaking lookes.

Griefe-decyphering tongue.

The carefull charge
Of some *wealth-bringing* rich and fleecy flocke.

Untimely murtherer, happy was that griefe
Which hath abridged whole numbers numberlesse.

The following is Alonso's Prayer:

And thou, great God, which art omnipotent,
Powerfull enough for to redeeme our soules,
Even from the verie gates of gaping Hell,
Forgive our sins, and wash away our faultes
In the sweet river of that precious blood,
Which thy deare Sonne did shed in Golgotha,
For the remission of all contrite soules.

In this drama there is a fling at the Puritans, when Merry is found to be the murtherer.

First Watchman says,

Of all the men that live in London Walles,
I would have thought that Merry had bin free.

2d Watchman.

Is this the fruites of saint like Puritans?
I never like such damn'd hipocrisie.

3d Watchman.

He would not loase a sermon for a pound;
An oath he thought would rend his jawes in twaine;
An idle word did whet God's vengeance on;
And yet two murthers were not scrupulous.

The following compliment to Queen Elizabeth may also be mentioned:

Truth says to Homicide and Avarice,

Hence stigmaticks you shall not harbour heare,
To practice execrable butcheries.
Myselfe will bring your close designes to light,
And overthrowe your wilde conspiracies.
No hart shall intertaine a murtherous thought,
Within the sea embracing continent,
Where faire Eliza, Prince of Pietie,
Doth weare the peace-adorned diadem.

Homicide and *Avarice* are, in the course of the drama, occasionally denominated *Murder* and *Covetousnesse.*

This drama is not divided, either into acts or scenes, but the latter distinction may be drawn from the various *exits* or *exeunts.* Truth seems to perform the part of a Chorus, by relating, in different parts of the drama, that which is to follow.

The

The popular story of the Children in the Wood, has a near affinity to this drama. The two murderers of the child, employed by the uncle, fight and kill one another; the more barbarous murderer having first killed the child, in opposition to the exertions of the relenting assassin, who would have spared him.

The uncle is apprehended, and suffers for the fact. The more tender-hearted assassin, as he is about to expire, confesses that they were hired by the uncle to perpetrate this atrocious deed.

The scene is laid in the neighbourhood of Padua.

A copy of this play sold, not long since, at a public auction, for five pounds.

The piece which follows should have been mentioned among the very first of the Garrick rarities, but having been introduced in the catalogue, under an erroneous title, it had escaped my observation.

"CERTAINE DEVISES AND SHEWES, PRESENTED TO HER MAJESTIE BY THE GENTLEMEN OF GRAYES-INNE, AT HER HIGHNESSE COURT IN GREENEWICH, THE TWENTY EIGHTH DAY OF FEBRUARIE, IN THE THIRTIETH YEARE OF HER MAJESTIES MOST HAPPY RAIGNE.

At London. Printed by Robert Robinson. 1587."

The more particular title of this piece, as detailed before the argument, is as follows:

"THE MISFORTUNES OF ARTHUR VTHER, PENDRAGONS SONNE, reduced into tragicall Notes by THOMAS HUGHES, one of the Societie of Grayes Inne, and here set downe as it past from under his handes, and as it was presented, excepting certaine wordes and lines, where some of the actors either helped their memories by brief omission, or fitted their actions by some alteration. With a Note in the ende of such Speeches as were penned by others, in lue of some of these hereafter following."

From this great literary curiosity I subjoin the following extract:

CHORUS.

Ye princely Peeres, extold to seates of state,
Seeke not the faire that soone will turne to foule;
Oft is the fall of high and hovering fate,
And rare the roome which time doth not controwle.
The safest seate is not on highest hill,
Where windes and stormes and thunders thumpe their ill.
Farre safer were to follow sound advise,
Then for such pride to pay so deare a price.

The mounting minde that climes the hauty clifes,
And soaring seekes the tip of lofty tyres,
Intoxicates the braine with guiddy wits,
Then rowles, and reeles, and falls at length plum ripe.
Loe! heaving hie is of so small forecast,
To totter first, and tumble downe at last;
Yet Pegasus still roares himselfe on hie,
And coltishly doth kicke the cloudes in skie.

Who

Who saw the griefe engraven in a crowne,
Or knew the bad and bane whereto its bound,
Would never sticke to throwe and fling it downe,
Nor once vouchsafe to heave it from the ground.
Such is the sweete of this ambitious powre,
No sooner had thou turnde eftsoones to sowre,
Atchievede with envie, exercisede with hate,
Garded with feare, supported with debate.

O restlesse race of high aspyring head!
O worthlesse rule of both pittyed and invied!
How many millions to their losse you lead,
With love and lure of kingdomes blisse untryed.
So things untasted cause a quenchlesse thirst,
Which were they knowne would be refused first;
Yea, oft we see, yet seeing, cannot shonne
The facte we finde, as fondly dared as donne.

HYCKE SCORNER.

This curious representation of the characters and manners of the age has been reprinted by Hawkins, and analysed by Dr. Percy. The original, printed by Wynkyn de Worde, is among the choicest curiosities of English literature. It is in black letter, and without date.

It probably requires a more skilful pen than mine to describe, but it exists in the Garrick Collection, and is accessible to the more curious reader.

The following is a specimen of the Dialogue.

CONTEMPLATION.
Why Syn were ye then?

FREWYLL.

Ye and that is sene by my braynes,
For as I came there I was as wyse as a woodcock,
And I thanke God, as wytte as a haddocke.
Yet I trust to recover as other dose,
For and I had ones as moche wytte as a gose,
I sholde be marchaunt of the banke;
Of golde then I sholde have many a franke,
For yf I myste make III good vyages to Shoters Hyl,
And have wynde and weder at my wyll,
Than wolde I never travell the see more,
But hyt is herde to kepe the shyppe fro the shore,
And yf hyt happe to ryse a storme,
Then throwen in a rase and so aboute borne
On rockes or brachis for to ronne,
Elles to stryke a grounde at Tyborne.
That were a myschevous case.
For that rocke of Tyborne is so peryllous a place
Yonge galantes dare not venture in to Kente,
But when theyr monaye is gone and spente,
With theyr longe botes they rowe on the baye,
And ony man of warre lye by the waye,
They must take a bote and throwe the helme all
And full harde hyt is to scape that greate jeopardye.
For at Saynt Thomas of Watrynge they stryke a sayle,
Then muste they ryde in the haven of Hope without fayle.
And were not these two jeopardo's places in dede.
Ther is many a marchaunt that thyder wolde spede;
But yet we have a sure careh at Westmynster.
A thousande shyppes of theves therin may ryde sure,
For yf they may have ankerholde and grete spedynge,
They may lyve as mery as our Kynge.

I found the following very curious tract thrown aside, as of no value, and not being able to discover, any where, an account of it, have inserted the whole.

" HERE

"HERE BEGYNNETH A DIALOGUE BETWENE THE COMEN SECRETARY AND JELOWSY, TOUCHYNNGE THE UNSTABLENES OF HARLOTTES.

SECRETARY, JELOWSY.

JELOWSY.

What a world is this, I trow it be a curst,
Fayne wold I marye, yf y^t I durst,
But I trow sith ye time that God was born,
So many honest men never held hold of ye horn.

SECRETARY.

What is the mater, be ye in ony doubte?
Pacyfye your mode, let it come oute;
Dyscharge your stomake, a voyde it forth
Sorowes in store be nothynge worth.

JELOWSY.

Trowth it is I trust ye wyll not be greved
To a small questyon be to you moved,
In a mater to me doubtful and defuse,
Whiche I suppose ye have had in experyence and use.

SECRETARY.

That paventure, but I wyll not promyse you hystely
To assayle your questyon very wyseley;
Howe be it that ye say I am of experyence,
So ye wyll be close, ye shall here my sentence.

JELOWSY.

Then thus, she that hath a rollynge ey,
And doth convey it well and wysely,
And therto hath a waverynge thought,
Trowe ye this trull wyll not be bought.

SECRETARY.

Yes, but take hede by the pryce ye have no losse
A mode marchaunt that wyll gyve v marke for a goose;
Beware a rolling ey, which waverynge thought make that
And for such stuffe passe not a dandy pratt.

JELOWSY.

She that is very wanton and nyse,
Thynkyng herself marvaylous wyse,
And wyll come to hym that doth her call,
Wyll she not wrastell for a fall?

SECRETARY.

Yes, suerly for a fall flat as a cake,
And cares not how many falles she doth take,
There is no fall can make her lame,
For she wyll be sure of the best game.

JELOWSY.

She that doth make it all straunge and graynt,
And lokyth as she were a very saynte,
If a man in the darke doo hyr assay,
Hath she any power to holde owte, nay, nay.

SECRETARY.

Holde oute, yes, or it is pyttye she was borne,
A horse, a whele barrowe, and a rammys horne,
If the other thynge come, ye wott what I mene,
For all her holly lookes, she wyll convey it clene.

JELOWSY.

She that doth love moche dallying
With dyverse men for fayre spekynge,
And thynkys not on her owne shame,
Wyll not this wylde foule be made tame?

SECRETARY.

SECRETARY.

Yes, with good handlynge as I ayme,
Even by and by ye shall her reclayme,
And make her tame as ever was turtyll,
To suffre kyssyng and tyklyng under her kyrtell.

JELOWSY.

She that is somewhat lyght of credence,
And to make her freshe large of expence,
Howe say you, and her mony doo fayle,
Wyll she not lay too pledge her tayle?

SECRETARY.

Yes, and yf she be of that appetyte,
She wyll pledge and sell oute ryght,
Hede pece, tayle pece, and all iiii quarteres,
To one or other, rather than fayle to carters.

JELOWSY.

She that lovys to sytte and muse,
And craftly can herselfe excuse,
When she is taken with a faulte,
Wyll she not be wonne with a small saulte?

SECRETARY.

What nedys a saulte, I dare say she wyll consent
That ye shall enter by a reasonable poyntment;
And then take hede, for in kepynge of this warde hold,
Is more danger than in getting a thousand folde.

JELOWSY.

She that is of mynde somewhat rechelles,
Gyvynge herselfe all to ydelnes,
And lovys to lye longe in her bed,
Who wayteth his tyme shall he not be sped?

SECRETARY.

Tyme nay nay wayte yf she be in good mode,
For out of chyrche all tymes be goode;
But passe not thereon, though she say nay,
For so she wyll whan she hath best lust to play.

JELOWSY.

She that can no counsayll kepe,
And lyghtly wyll sobbe and wepe,
Laughe agayne, and wote not why,
Wyll she not be sone *tyced** to foly?

SECRETARY.

The teares betoken a gracyous corage,
And laughynge doth all malyce aswage,
Whan she is in that takynge marke well, marke,
Let slip spare not for one course in her parke.

JELOWSY.

She that is faire and lusty yonge,
And can comyn in terms with fyled tonge,
And wyll byde whysperynge in the eare,
Thynke ye her tayle is not lyght of the seare?

SECRETARY.

By all these symblytudes me thynkes suerly
Her owne tayle she sholde occupy;
Sumtyme for nede her honeste saved,
She wyll washe often or she be ones shaved.

JELOWSY.

She that paynteth her in starynge apparell,
Use hote wynes, and dayly to fare well,
And loves to slepe at after none tyde,
Who lyst to stryke too we ye she wyll not stryde.

---

* Enticed.

SECRETARY.

SECRETARY.

I can not say yf she wyll stryde,
But yf reason be offered, nothynge shall fall besyde;
For of a trouth, as frost engendereth hayle,
Ease and ranke fedynge doth cause a lycorous tayle.

Finis.

COCKE LORELLS VOTE.

This is a very curious and ancient satire in verse; it is printed in black letter by Wynkyn de Worde. I am concerned to say that the first part is wanting. As I do not remember to have seen this work described, and it is remarkably scarce, I make no apology for giving a specimen.

Cocke sayd pardoner now ho and cease,
Thou makeste me mery, holde thy pease,
A thynge tell thou me.
What profyte is to take thy pardon
Shewe us what mede is to come
To be in this fraternyte.
Syr this pardon is newe founde
By syde London Brydge in a holy grounde
Late called the Stewes Banke.
Ye know well all that there was
Some relygyous women in that place,
To whom men offered many a franke,
And bycause they were so kynd and lyberall,
A merveylous avanture there is befall.
Yf ye lyst to here how,
There came suche a wynde fro Wynchester,
That blewe these women over the ryver,

In

In wherye as I wyll you tell.
Some at Saynt Kateryns stroke a grounde,
And many in Holborne were founde,
Some at Saynt Gyles I trowe,
Also in Ave Maria Aly, and at Westmenster,
And some in Shordyche drew theder
With grete lamentacyon,
And by cause they have lost that fayre place,
They wyll bylde at Colman hedge in space.
Another noble mansyon.
Fayrer and ever the halfe strete was;
For every house newe paved is with gras
Shall be full of fayre floures;
The walles shall be of hawthorne I wote well,
And hanged wyth whyte motly the swete doth smell;
Grene shall be the coloures.
And as for this olde place, these wenches holy
They wyll not have it called the stewis for foly,
But maketh it strabery banke,
And there is yet a chapell save,
Of whiche ye all the pardon have.
The saynt is of symme trothanke
I wyll reherse here in generall
The indulgences that ye have shall
Is these that foloweth with more.
At the oure of deth whan ye have nede
Ye shall be assoyled of every good dede
That you have done before,
And ye shall be parte-taker of as many good dedde
As is done every night a bedde.
And also ferthermore,
At every taverne in the yere,
A solemeyne dyrge is songe there,
With a grete drynkynge
At all ale houses trewely
Ye shall be prayed for hertely,
With a joyeful wepynge,

And

And the Pope darlaye hath graunted in his byll,
That every brother may do what he wyll,
Whyle that they be wakynge,
And the pardone gyveth you that hath the pose,
On your own sleve to wype your nose,
Without rebuke takynge.
Also Pope Nycol graunteth you all in this texte
The cough and the colyke, the gout and the flyx,
With the holesome tothe ache.
And it is graunted by our bulles of lede
That whan ony brother is dede,
To the chyrche dogges shall cary him,
A ryche pal to ly on the couse late fro Rome is come,
Made of an olde payre of blewe medley popley,
For the worshyppe of all ye brethren.

Mention is made of this Cock Lorrells Vote, &c. &c. in Percy's Reliques, last edition, Vol. I. p. 137.

I have searched diligently for an account of this Cock Lorell, but with no great success. In a very curious tract in the Museum, entitled "Martin Mark-all, Beadle of Bridewell," which gives an account of the London Rogues at that time, I find a personage, named Cock Lorell, represented as the head of a gang of thieves, in the time of Henry the Eighth. He is thus described: "After him succeeded by the Generall Councel one Cock Lorell, the most notorious knave that ever lived. By trade he was a tinker, often carrrying a panne and a hammer for a shew, but when he came to a good booty he would

would cast his profession in a ditch, and play the padder, and then would away; and as hee past through the towne, would crie, ha you any worke for a tinker. To write of his knaveries, it would aske a long time. I refer you to the Old Manuscript remayning on record in Maunders Hall. This was he that reduced and brought in forme the Catalogue of Vagabonds, or Quarterne of Knaves, called the five and twentie Orders of Knaves.

This Cock Lorrell continued among them longer than any of his predecessors before him or after him, for he ruled almost two and twentie years, until the year A. D. 1533, and about the five and twenty yeare of Henry the Eight."

The following ancient Moralitie is also mentioned by Dr. Percy, and exists in the Garrick Collection; it is imperfect, but the deficiencies have been supplied in manuscript from an entire copy preserved in Lincoln Cathedral.

The copy in Lincoln Cathedral is said at the end, to be imprinted for John Skot. It has no current title, number of pages, or catch-word.

1. "HERE BEGYNNETH A TREATYSE, HOW Y' HYE FADER OF HEVEN SENDETH DETHE TO SOMEN EVERY CREATURE TO COME AND GYVE A COUNTE OF THEYR LYVES IN THIS WORLDE, AND IS IN MANER OF A MORALL PLAY."

Beneath are uncouth figures of a man, over whose head is an inscription of "Every Man," with Death beckoning to him. Behind is the representation of a cross.

It has been reprinted by Mr. Hawkins, in his Origin of the English Drama.

PARLIAMENT OF BYRDES.

This is a dialogue between the several birds. It is printed in black letter, but is defective, both at the beginning and the end. The following is a specimen:

THE PECOKE AND THE SWANNE.

Then sayd the Pecoke and the Swanne,
Who no good hath, no good canne,
And lytell is his wytte sette by,
That hathe not to bere our company.
The hawke sayd he is worse than wode,
That maketh hym frelshe with other mennes good,
Or ought wyll borowe and never paye,
Or with wronge getteth galaunt arraye.
Than in his hole sayd the specke,
I wolde the hawke brake his necke,
Or brought in to myschievous dale,
For of every bird he telleth a tale.
The hawke sayd, thoughe this castell be in the tre,
Buylde not above thy degre;
For who so heweth over hye
The chyppes wyll fall in his eye.
Than sayd the kynge, it is our entente
To mende the crowes rayment;

And

And all the byrdes sayd anone,
Of eche of our feders he shall have one.
The hauke sayd he may sone come to honeste,
That every man helpeth in his poste.
For, as teches us the lerned clerke,
Many handes maketh lyght worke.
I say quod the tydyffre, we Kentishe men,
We maye not gyve the crowe a pen,
For with them that are not sobre and good,
A hyrde in hand is worth twoe in the wood.
The hawke fayd, I loke me to my crede,
Who so wyll spende with you he may spede;
Lytell ye give, but ye wote why
Ye make the blynde ate many a flye.
Then the Crowe was put in his araye.
I am not now as I was yesterdaye;
I am able, without offence,
To speke in the kynges presence.

I do not find any mention made of the above very curious performance in Warton, or any of the writers on the subject of English poetry.

ROMANCES.

The following very old and curious Romances are also in the Garrick Collection, all of extraordinary rarity and value. They are in black letter.

SIR GUY.

This is imperfect at the beginning; at the end is

" Finis. Laus Deo omnipotenti.

Here endeth the booke of the most victoryous Prynce Guy of Warwick.

Imprynted at London, in Lothbury, over agaynst Saynt Margarits Church, by William Copland." No date.

See a detailed and elegant description of this performance in Ellis's specimens of early English Metrical Romances. Vol. II. p. 3.

There is a perfect copy in the Roxburgh Collection. It was purchased at the sale of George Steevens's books, with other tracts, for five pounds ten shillings.

SIR BEVIS OF HAMPTON.

In the title page is the engraving of a Knight on horseback, in complete armour. At the end, "Imprinted at London, in Lothburye, by Wyllyam Copland."

This Romance extends to 4110 lines, and is described at length by Mr. Ellis, in the work abovementioned. Vol. II. p. 95. A copy at Steveens's sale produced three guineas and a half.

SYR DEGORE.

The title page represents a Tournament. At the end is, "Imprynted at London, by me Wyllyam Copland." No date.

This Romance extends to 996 lines; and is described at length, with extracts, by Mr. Ellis. Vol. III. p. 347.

THE SQUYR OF LOWE DEGRE.

The title-page is ornamented with two figures, male and female, in conversation in a garden. At the end is: "Thus endeth undo your doore, otherwise called the Squyr of lowe Degre.

Im-

Imprinted at London, by me, Wyllyam Copland."

Warton frequently alludes to this old Romance in his first volume, where also extracts are given.

SYR EGLAMOUR OF ARTOYS.

In the title-page is a Knight in complete armour, on horseback, and at full speed. His dog is running by his side. At the end is, "Imprinted at London, in Foster Lane, at the sygne of the Harteshorne, by John Walley." This very entertaining Romance is described by Mr. Ellis, at length, in his third volume, p. 257.

SYR TRYAMOURE.

The title-page represents a King in his robes, with his sceptre in his hand, meeting some armed knights on horseback. At the end is, "Imprinted at London, in Tames Strete, bye the Thre Crane Wharfe, by Wyllyam Copland." This consists of 1592 lines. For a very entertaining description of this Romance consult Ellis, vol. iii. p. 176.

ROBIN HOOD.

A MERY GESTE OF ROBYN HOODE, AND OF HYS LYFE, WYTH A NEWE PLAYE FOR TO BE

PLAYED IN MAYE GAMES, VERY PLEASAUNTE AND FULL OF PASTYME."

In the title-page are the figures of Robin Hood and *Lytel* John. At the end is, "Thus endeth the Play of Robyn Hode.

Imprinted at London, upon the Thre Crane Wharfe, by Wyllyam Copland." This has been reprinted by Ritson.

ADAM BEL, CLYM OF THE CLOUGHE AND WYLLYAM OF CLOUDESLE.

This also is is described, and has been reprinted by Ritson.

HOWLEGLAS.

HERE BEGINNETH A MERIE JEST OF A MAN THAT WAS CALLED HOWLEGLAS, AND OF MANY MARVEYLOUS THINGES AND JESTS THAT HE DYD IN HIS LYFE IN EASTLANDE, AND IN MANY OTHER PLACES."

The title-page, in a rude engraving, represents two mean people, one of whom is a Peasant, having a pitchfork in his hand, addressing a Prince, who has a crown on his head, and a scepter in his hand. At the end is, "Thus endeth the Lyfe of Howleglas.

Imprynted at London, in Tamestrete, at the Vintre on the Thre Craned Wharfe, by Wyllyam Copland."

This

This is so very curious, and so very rare a tract, that although it is mentioned by Bishop Percy, who also gives a short specimen, I think the reader will not be displeased at being made more familiarly acquainted with it.

The following is the table of contents:

" Howe Howleglas, as he was borne, was christened iii tymes upon one daye.

How Howleglas aunswered a man that asked the hyghe waye.

How that Howleglas sat upon his father's horse behynde hym.

How Howleglas fell frō the rope into the water.

How Howleglas mother learned hym, ād bad him go to a craft.

How Howleglas gat bread for his mother.

Howe Howleglas was stolen out of a bye hyve by nyght.

How Howleglas was hyred of a pryest.

How Holeglas was made a paryshe clarke.

How Howleglas wold flye frō a house top.

How Howleglas made hymselfe a physicion, and

How he begyled a doctour wyth hys medicines.

How Howleglas made a sicke chylde shyte y^{t} afore myght not shyte, and howe he gat great worship therof.

How Howleglas made hole all the sycke folke that were in the hospytall, where the spere of our Lord is.

How Howleglas was hyred to be a bakers servāt.

How Howleglas was put in wages with the foster of Anhalte for to watche upon a tower, to se whā his enemies came, and than for to blowe an horne to warne them therof.

How Howleglas wan a great deale of mony wyth a poynt of foolyshnesse.

How the Duke of Lunenborough banyshed Howleglas out of hys lande.

How Howleglas set his hostyse upon the hoote ashes with her bare arce.

How Howleglas toke upon him to be a paynter.

How Howleglas had a great disputacion with all the sanctours of Pragem in Bemen.

How Howleglas became a Pandoner.

How Howleglas did eate for money in the towne Banderbetche.

How Howleglas wēt to Rome to speke w^{h} the Pope.

How Howleglas deceived iii Jewes with durt.

How Howleglas had gotten the persons horse by his confession.

How Howleglas was hyred of a blackesmyth.

How Howleglas was hyred of a shoemaker.

How Howleglas served a taylor.

How Howleglas sold turdes for fat.

How Howleglas, through his subtle disceytes deceyved a wyne drawer in Lubeke.

How Howleglas became a maker of spectacles, and howe he could fynde no worke in no lande.

How Howleglas was hyred of a marchaunt man to be his cooke.

How Howleglas was desyred to a dyner.

How Howleglas wane a piece of cloth of a man of ye countrey.

How Howleglas gave xx gylders to xii poore mē for Christes love.

How Howleglas feared his host w^h^ a dead woulfe.

How Howleglas flied a hound, and gave the skyn for halfe hys dynner.

How Howleglas served the same hostise another tim, and he laye on a whele.

How Howleglas served a Holāder w^h^ a rosted aple.

How Howleglas made a woman that sold erthen potts to smyte them all in pieces.

How Howleglas brake the stayres that the munkes shulde come downe on the matyns, and how thei fell downe into the yarde.

How Howleglas bought creame of the women of the cuntrey that brought it for to sell.

How Howleglas came to a scholer to make verses with him to the use of reason.

How Howleglas was sicke at moten, and how he dyd shyte in the potecaries boxes, and was borne in the Holy Ghoste.

How Howleglas deceived his ghostly father.

How Howleglas made his testament.

How Howleglas was buried.

How Howleglas bought creame of the women of the coũtrey that brought it for to sel to Maryandra.

Within a whyle after, or that he would enter into ye abbay of Maryandra to be a munke, he went a walkyng on the market daye to Bremen, wher he sawe many women standing there to sell creame. And then went Howleglas to the house where he was lodged, and borowed a tub of his hostise, and went again into ye market. And whan he was there, he set downe his tub, and came to a woman of the countrie, and he asked the pryce of her creame. And whan they were both agreed: he made her for to put the creme into his tub, and than wẽt he to another, and agreed w^h^ her also, and made her to put her creme into his tub; and so wẽt he frõ the on to the other, tyll that he had made all the women, that had the creme, to put it into his tub. And whan he had soo done: than asked thei poore women theire money of Howleglas, for they woulde departe home. Than sayde Howle-

Howleglas to the women, ye must do so much for me as to trust me these eight dayes, for I have no money at thys tyme. Thā ware the women of the countrey angry, and the ran to they tub for to take every one of them their creame again, for the would not trust him. And as thei wold have taken theyr creme again, than began they to fal together by the eares, and sayde, Thou takest more than thou should have. And the other stode all wepyng, and sayde to them, shall I loose my creame. And other twayn were tumbling by the here in the myddes of the canel. And thus they pulled and haled on the other, that at the last the tub fell downe and arayed the very foule, so that they were all dysfygured, and wist not of whome the should be avenged of. And tha arose the and asked where is this false knave y^{t} hath bought our mylke, and hath deceved us so, for had we hym here amonge us, we shoulde chrysten hym here in the creame that is in the cannell, and paint him therwith as wel as we he, for he is a false begyler and dyscever. But he was gone fro thence, for he cast before y^{t} such a thyng shulde folowe. And whan the Burgeys of the towne, and many other folke of the town sawe that the cannels ran with creame, than went thei to the market place for to se. And wha y^{t} ware ther: they asked how the creme was spylt, and

thā it was tolde them. And whan that the knew it, than the returned home laughyng, and praised greatli y^t^ falsenes and subtilte of Howleglas.

How Howleglas came to a scholer to make verses with hym to that use of reason. And howe that Howleglas began as after shall folowe.

HOWLEGLAS.

Mars with scepter, a King coronate
Furius in affliction, and taketh no regarde,
By terrible fightyng, he is our prymate,
And God of Battell, and person ryght froward.
Of warrier the tutor, the locke, and the warde,
His power, his might, who can them resyst?
Not-all this worlde, if that himselfe lyst.

THE SCHOLER.

Not all this worlde, who tolde the so.
Where is that written, ryght fayne would I see.
Ye came lyke a foole, and so shall ye go.
By one person only, deceived ye may be,
And by astronomy, I tell it unto the,
If that wyll not helpe, some shyft shall I finde
By craft, or cunnyng, Mars for to blynde.

HOWLEGLAS.

Venus a god of love most decorate,
The flowre of women, and lady most pure,
Lovers to concorde, she doth aye aggregate,
With partyte love, as marble to dure.
The knot of love, she knittes on them sure,
With frendly amite, and never to discorde
By dedes, thought, cojitacion, nor worde.

THE

THE SCHOLER.

Not to dyscorde, yet dyd I never see,
Knowe, nor here tell, of lovers such twayne,
But some faute ther was, learne this of me,
Other in thought, or yet in wordes playne,
Your reasons be nought, your tong goeth in vayne,
By naturall person; suche love is not founde
In Fraunce, Flaunders, nor yet in Englyshe ground.

HOWLEGLAS.

The god of wyne, that Bachus hath to name,
The sender of fruytes that maketh wynes all,
May slake or make, or put them in frame,
All at his pleasure and use dyuryall.
He may the exalte in lykewyse to fall.
Their lorde, and maister, and chiefe governour,
He may them destroye, and make in an houre.

THE SCHOLER.

All to destroy, it is not by his myght,
Nor yet for to make, of that be thou sure,
(Omnia per ipsum) Saint Johan sayes full right,
Than we call Christ, our God and our treasure,
Presume not so hye, you fayle of your measure;
Rede, heare, and se, and here well awaye
Unknowen, unsayde, and for grace thou praye.

Vale.

The copy from which the above extracts are taken is, I believe, unique. None of my literary friends have ever seen any other. Ames, however, mentions one in the collection of Mr. Tutet.

THE

THE KNIGHT OF THE SWANNE.

Here beginneth the History of the noble Helyas, Knyght of the Swanne, newly translated out of Frenshe in to Englyshe, at thinstigation of the puyssant and illustryous Prynce, Lorde Edwarde, Duke of Buckyngham."

At the end.

"Thus endeth the life and myraculous hystory of the most noble and illustryous Helyas, Knight of the Swanne, and the birth of the excellent Knight Godfrey, of Boulyon, one of the nyne worthiest, and the last of the three Christen.

Imprinted at London, by me, Wyllyam Copland."

The above Romance, not being metrical, has not been noticed by Ellis or Ritson. It is of extraordinary rarity. The title-page represents the Knight in armour, with a Bugle Horn in his hand, drawn by a Swan. In the back ground is a town, on the walls of which are assembled various persons of rank, one of whom has an imperial crown on his head. The prologue of the translator is given in the last edition of Ames. The tract is so very curious and rare, that I subjoin a specimen of the work itself.

"How at the commaundement of Matabrune, an hourdes man, named Savary, came for to flea the

the vii litle chyldren of King Oriant, unknowen, in the forest, where as they were transmued into swannes.

At the commaundement of the pervers Matabrune, her yoman, or hourdes man, named Savary, tooke vii felowes, strong and mighti with him, for to but in execucion that that unto them was commaunded, for to slea the vii children of the noble King Oriant and his good spouse Beatrice. And so as the sayd yoman and his felowes passed bi ye village, they sawe muche people assembled. Wherfore thei drew nere. And whan they were approched, Savarie demanded wherfore they were so assembled. And they answered for to see a woman executed and brent by justice. And wherefore sayd Savary, what harme hath she doone, and they sayd, for that she had murdred and slaine the children that she bare in her owne bely. Then Savarie departed thens, and by those wordes remembred the execucyon and the murther that he went to dooe on the vii small children of the King and of the Quene, whereby he was muche esmayed, and began to refraine his courage, and that which he had undertaken to doo, in saying to his felowes, My brethren and felowes, here is a fayre glasse or spectacle for us. Howe said thei? Have ye not seen, said he, that these people go for to doo justice, and put to death that unhappy woman, for that she hath murthred

and

and slain the chylde that she bare in her owne body. And therfore faire frendes, ye wot that my Lady Matabrune hath sent us hither for to go occise and put to death vii faire litle children, the which the other daye I founde in the middes of the forest, echone of them havinge a faire chayne of sylver at his necke, but cursed be he of God, and confounded may he be, that any harme shall doo to them. Behold this woman that they go to brenne and execute for one onely childe that she hath murdred, and was her owne. Consider we than what punicion might reane to us for to put to death the vii chyldren, of the whiche I have spoken, the whiche to us ne to her that commaundeth cannot hinder nor bere any damage. Syr Hourdesman, sayd his felowes, ye spake wiseli, and we be all of the same advise. They shall have no harme, sayd he, but this wee maye do, for to appease and contente the insaciable iniquiti of the pervers Matabrune. We shall go to the vii children and take at onely the chaines of sylver that ben at their neckes, and then bere them to the cursed Matabrune, and make her to beleve that we have slaine and put them to death, by the tokens of the sayd chaines. To the which thinge accordid his felowes as good and true counceill. And thus delivered, they entred into the forest, and came unto the litle hermitage, where as were dwelling the said litell children, with the devoute

voute hermite Helias. But at that houre they ne founde but vi of the said children, for the good hermite was gone to aske meate in the villages thereabouts, and had led with him his god-sonne, one of the vii children, for to beare the breade, and suche as was given to him in the countrey, for fode of him and the vii unknowen children. And when the hourdes-man Savari and his felowes came nere the vi children abiden in the hermytage, they set handes on them, and tooke them for to tak away the chaines of sylver, that eche of them had at their neckes, but the poore children began to cry piteously for feare that they had. Than sayd Savary, Doubt you of nothinge, faire children, for we shall doo you no harme, if it please God. And in this saying thei toke the chaines of their neckes. And as soone as their chaines were of, they were al transmued in an instaunt in faire white swannes, by the Divine grace, and began to flee in the ayre through the forest, making a piteous and lamentable crye, whereof Savary and his felowes were so afrayed that they fel to the erthe, as in a swonne. And when they were risen in trimblinge al for feare, they sayde one to another, Alas, what have we founde heere? Veri God comforte us; what meaneth this, that these vi children been transmued into swannes? Ha! false, disloyal, and traytresse Matabrune, by thee have we ever greveously offenced God; and bi thee

thee have we merited ryght greveous punicion; cursed be he that ever sent us hither into this forest for to comyt this grevous offence and evill. De-parte we hence, said Savary, for all to longe have we ben here, we have founden but vi of the children, but if the other were here present, he should have no harme of us, ne displeasure. Returne we lightli, without shewing to ony of this mervaylous adventure. But for to render answere of our commission to that cursed and perverce Matabrūe we shal bere to her these vi chaines of silver, and shal give her to understande that we have lost one by ye way, as we retourned. And thus they ben departed out of ye forest, and ben returned to Lylifort, where as thei have founde Matabrune, to whome thei have certified to have slaine the vii children, and for a witnesse they her presented the vi chaines that they had aboute theyr neckes. And have geven her to understād that they had lost one by the waie, whereof Matabrune nighe enraged and waxed mad for angre that they had not brought al seven; and in her woodnesse reprewed and threatened them sharply. But for to have peace they promised and offred to her to yelde, and restore the value thereof, whereof she somewhat cōtented her, and gave them some rewarde for their traveile. And when Matabrūe had ye said chaines: she sent to seke for a goldesmith to whom she cōmaunded to make a cuppe of the chaines. And as the goldesmithe

smithe had put one in the fyre to approve the silver, it multiplied in suche maner, that it alone molten weyed as muche and more than al the vi together, whereof the sayd goldesmyth and all his meyny had great mervayle, and were all abasshed, wherefore the sayde gyldesmith gave the five other chaynes of silver unto his wife, for to kepe and set aparte w^in her chambre or coffre. For the sayd onlye chayne the whiche he had so molten was suffycyente for to make two suche cuppes as y^t that Matabrune had ordeined him to make. So he forged two cuppes of y^t which he withheld, one for himselfe, with the v other chaines of sylver y^t he kepte tyl a certayne time ordeyned of God, as ye shal heare. And than he brought the other, and presented it to Matabrūe that was all admervayled how he might have forged a cuppe so great a materyall as it was of so lytle silver as she semed to have gyven, but there as God lyste to worke nothinge abydeth impossyble to his divyne wyll."

VIRGILIUS.

This boke treateth of the lyfe of Virgil, and of his death, and many other marvayles that he did in his lyfe time, by witchecrafte and negromancy, through the Devells of Hell."

This

This tract is unfortunately imperfect. I find no mention of it in Ellis, nor is it in any of the Collections with which I am acquainted. This justifies my giving the prologue, and a specimen of the body of the work. The copy which Ames examined, must have been different from this. He says, that in the title-page is a ludicrous print, repeated at signature C. 1.

The print in the title-page of the Garrick Copy represents a personage sitting in a regal chair crowned with a wreath of laurel, by two men, one on each side of him. The print at signature C. 1. exhibits two figures, apparently female, letting down a basket into the water. Some individuals, as it should seem, of better condition, are looking earnestly at them from a bridge. From the text it appears that Virgil was in this basket.

I subjoin the following specimen:

" How Virgil was set to Scole.

As Virgil was boorne than yᵉ towne of Rome, quaked and trembled, and in his youth he was very wise. Than he was put to scole, and shortly after his father died, thā the mother of Virgil wold no more mary. And after his disease her kinsfolk would have put her from her heritaunce with one goodly castell, yᵉ fayrest and strongest in all that towne, or theraboute that myght be ymagined or made by any man; and

she

she complayned to the emperoure that was nye of kinne unto her husbande. But the Emperour was an angri man, and would not here her complaynte. Also he was not beloved of the Lordes nor of the comō people, and shortly after he disceased. And than his sonne and heyre Persidiis was Emperour after the death of his father, and he ruled of his owne mynde al the lande. And he had al the Romans under him, in so much that he ruled them so strayghtley that yᵉʸ wer sore adradde of him. And Virgil was at scole at Toleten, where he studied right diligently, for he was of great understandynge. On a tyme the scolars had licence to go to play, and to sport thē in the fieldes after the usance of the old times. Also as Virgil was walking on a hylles syde, a lytle frō the scolars, it fortuned hym to spye a great hole in the syde of the hyll, into the which he entred, and he went so far that he sawe no lyghte, and yet he wēt farther therin, & he went so farre that he came where he sawe a lytel lyght, & than he went forth strayght. And within a litle while after, he heard a voyce that called, Virgil, Virgil. And he loked aboute, but he coulde see no persone. Than Virgil spake, and he asked who calleth me. Than herde he the voyce agayne, but he sawe no body. Than sayed the voyce, Virgill, se you not the lytel bourde liynge before you, marked with that worde; yes, I se the

bourde very well. The voyce sayde to hym, Doe away that bourde, and let me out therat. Than aunswered Virgil to the voyce that was under the lytel bourde; and he said, who art thou that callest me so? Than aunswered the voyce, I am a devei counjured out of the body of a certeyn man, and banished here tyll the daye of judgement, without that I be delivered by the handes of the men. Now, Virgil, I praye thee to deliver me out of this payne, and I shall show unto thee many bokes of negromancy, and how thou shall come by it lygtly, and to know the practyse therin, that no man in the sciēce of negromancy shall pass the. And moreover I shall show & enfourm thee, so that thou shalt have all thy desyre; me think this a greter proffer for so lytel labour. For with thys gyft ye may make ryche all youre poore frendes, and your enemies unmyghty. Through that great promyse, Virgil was tempted, and he bad the Fende showe the bokes to hym, that he myght have and occupy them at hys wyll. And so the Fende shewed hym. And thā Virgil toke away the bourde. and ther was a lytel hole, and therat wrang the devil like a wyre. And whan he was, he stode before Virgil like a myghty man, wherof Virgyl was afrayde, and he mervayled greatly y^t that so grete a man myght come out of so lytel a hole. Than sayd Virgil, Should ye well passe through the hole that ye came out of, and he sayde

sayde yes. I hold the best pledge that I have y^t ye con not do it. The devil sayd, I consent therto. And than the devil wrang himself into the lytel hole agayne. And whan he was in, than Virgil closed him there agayne, so that he had no power to come out agayne, but ther abydeth styl. Than called the Devyll to Virgill dredefully, and sayd, what have ye done. Virgill aunswered, abyde ther styll to your day appointed. And so Virgill became very cunning in the practise of the Blacke Science. It was so that the Mother of Virgil waxed very old, in so much that she had lost her hearyng. Than she called to her one of her servauntes, and sayed to hym, Ye muste to Tollenten, and tell Virgill my sone, that he come and redresse his enheritaunce, for he shoulde by ryght be one of the greatest of Rome. So the messenger depted, and went to Tollenten wher Virgil was. And whan he was ther, he founde Virgill teachinge the greatest Lordes of the Lande. For his cunninge dyd excel all other mens, & specially in the art of nygromancy. This messenger saluted Virgil. And he told his message to him. And when the messenger had sayde, Virgyll was sory, not for the goodes, but for his mother. Thā he rewarded the messāger, & he sent to his mother foure Somers in silver in a milke white palfrie and costlye nets.

ROBERT THE DEVYLL.

THIS Tract is considered by Ames, as it really is, a very great literary curiosity. The copy which he had examined, does not appear to have had a perfect title page. This which belonged to Garrick was given him by Mr. Astle, of Yoxall, in Staffordshire. It consists, as Ames describes, of twenty-nine leaves. The copy which Ames saw, had in the last leaf a wood print of the Virgin with Jesus in her arms. The Garrick copy has a wood print, with the sun at the top, Wynkyn de Worde at the bottom, and his usual device in the centre. Ames has given the contents of the several chapters; I think it of sufficient importance to give an extract from the body of the work.

Howe Robert the Devyll sente the key of his chefe hous or Meryshe Lodgynge to his Faders ye Duke of Normandye, and how he went to Rome.

Than whā Robert had done all that sayd is, he tooke up his hande and blessed hym, and rode through ye forest the neere waye to Rome. Robert rode that daye so long tyll that the nyght came on, and was passynge sore and hongred, for he had eten no mete of all that daye, and

fortuned

fortuned to come rydynge by an Abbaye whych he had many tymes robbed, & the Abbote was his kynnessman, & Robert rode into this Abbaye and sayd never a worde, but whan the monkes se Robert come they were aferde, and ranne awaye, saynge one to another, here cometh the ungracyous Robert, ye Devyll hath brought him hether. Whan Robert herde this, and se them all renne awaye frome him, thā his sorowe begun to renewe, and sayd in himselfe, in sore syghynge and sorowfull herte. I may well hate my cursed lyfe, for every man fleeth frō me, and I have spent my tyme ungracyously, and in evyll and cursed werkes, and there with all he rode streyghte in the church dore and alyghte done frome his horse, devoutely sayinge his prayers to God in this wyse. O Lord Jhesu I moost synfull wretche and vessell of all stynkynge sinnes. I praye the that thou wylte haue mercy on me, and preserve and kepe me frome all daungers & peryll. And then he wente and spoke to the Abbott and monkes so swetly & so peteously and amyably that they began to go towarde hym, to whom Roberte sayd peteously, wepynge knelynge on his knees, My Lorde I knowledge myself that I haue grevously offended you, & haue grete harme and injurye unto your abbay. Wherfore I requyre and praye you in all the horrour of Crystes passyon of forgyvenesse. And than he spake to the Abbote in

thys wyese to my Lorde Abbott. I praye you hertely have me recomaunded to my Lord my Fader the Duke of Normadye, and delyver hym this keye of the chefe hous were I have dwelled with my companye, the whiche I haue all slayne to thēntent that they sholde do no more harme; and in the hous lyeth all the goodes & tresoure that I haue stolen from you & other men, wherfore I am ryght sory. & I beseeche you of forgyvenesse, & I pray you that this good may be rendred agene unto suche people as they have belongynge to before. Robert abode that nyght in the Abbay, but in the morninge erly he wete thens, and left behinde him his horse and his swerde where withall he had doone grete myschefe. And so he went alone towards Rome. And on the same daye rode the Abbott to the Duke of Normandye, and gave hym the keye that Robert had delyvered hym, and told the Duke how he was gone to Rome. Than the Duke gave all the poor people their goodes agen that they lost befor as ferre as it coulde be founde in the hous. We wyll sease of the Duke and the Abbott, and speke of Robert whiche goth to Rome warde alone, with great devocyon.

JOHN BALE.

As a proper appendix to the above, I cannot think it impertinent to give an account of a very curious and rare dramatic piece by the above author, which has been kindly lent me for this purpose by Mr. Douce. I cannot sufficiently acknowledge how desirous this gentleman has been to facilitate my views; at the same time also, I cannot be unconscious how much more useful and asceptable my work must have been, had I possessed but half of Mr. Douce's comprehension and knowledge on these subjects.

" A BREFE COMEDY OR ENTERLUDE, CONCERNYNGE THE TEMPTACYON OF OUR LORDE AND SAVER JESUS CHRIST BY SATHAN IN THE DESART.

COMPYLED BY JOHAN BALE. ANNO. M. D. XXXVIII.

Jesus was led from thens of the sprete into the wildernes to be tempted of the Devyll. And when he had fasted fourty dayes and fourty nyghts he was at last an hungered. Mathei IIII.

INTERLOCUTORES.

Jesus Christus	Satan Tentator
Angelus Primus	Angelus Alter

Baleus Prolocutor."

I sub-

I subjoin the conclusion.

Baleus Prolocutor.

Lete it not greve you, in thys worlde to be tempted,
Consyderynge your lorde and your hygh byshopp Jesus
Was here without synne in every purpose proved
In all our weaknesse to helpe and socour us;
Farthermore to beare with our fragylyte thus.
He is unworthye of hym to be a member,
That wyll not with hym some persecucyon suffer.

The lyfe of man is a profe in hard temptacyon
As Job doth report, and Paul confirmeth the same,
Busye is the devyll, and laboureth his dampnatyon,
Yet have no despayre for Christ hath gote the game.
Now is it easy by a cruelnesse to tame,
For Christes vyctorye is theirs that do believe.

Where say the rake ronynge the devyll can nere greve
Resyst, sayth Peter, resyst that roaringe lyon,
Not with your fastynges Christe never taught ye so;
But with a stronge fayth withstande hys false suggestyon,
And with the Scriptures upon him ever go;
Then shall be no harme be able you to do.
Now may ye beholde ye have Christ on your syde,
So longe as ye have hys veryte for your gyde.

What enemyes are they that from the people wyll have
The Scriptures of God whych are the myghty weapon,
That Christ left them here their sowles from hell to save,
And threw their head lordes into the devyls domynyon.
If they be no devyls I say there are devyls non.
They brynge in fastynge, but they leave out Scripture est,
Chalke they geve for gold, soch fryndes are they to the beest.

Lete

Lete non report us that here we condemne fastynge.
For it is not true, we are of no soch mynde;
But thys we covete, that ye do take the thynge
For a frute of fayth as it is done in kynde,
And onlye Gods worde to subdue the cruell fynde.
Folowe Christ alone, for he is the true Sheparde,
The voyce of Straungers do never more regarde.

They who know Mr. Douce are well aware, that the notes which he thinks proper to prefix to his books, constitute no immaterial part of their value. I take the liberty of transcribing the note which appears at the beginning of this Tract.

" Bale, in the list of his own works, mentions the *Baptism and Temptation*, and also the *Temptation* separately, beginning as this does.

I suspect that this copy has originally followed some edition that commenced with the Baptism which is alluded to in the second line of this piece, as it begins with signature D.

Ames seems to speak of this interlude as separate, perhaps from not having observed the signatures, if this was his copy, which is not improbable.

Mr. Herbert, in his republication of Ames, p. 1548, likewise mentions this piece, but from his description of the compartment in the title, and from his calling it an octavo, as indeed Ames had done, it should seem that he must have seen another copy.

Quere? if the enterlude of John the Baptist preaching in the Wilderness, contains the Baptism above alluded to. See Herbert, p. 1548."

END OF VOL. I.

UNIVERSITY OF CALIFORNIA, LOS ANGELES
THE UNIVERSITY LIBRARY
This book is DUE on the last date stamped below

DEC 10 1946

REC'D LD-URL
JUN 24 1974
MAR 22 1974

3 1158 00718 3766

UC SOUTHERN REGIONAL LIBRARY FACILITY
AA 000 067 399 6